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# HOUSE & GARDEN

Condé Nast Publication



Building Number · January, 1933 · Price 35 cents



new hope  
Binder  
Gaylord Bros. Inc.  
Makers  
Stockton, Calif.  
PAT. JAN. 21, 1908





Lace from Makanna, Inc.

The Three NEWEST Sterling Patterns by Towle — (left to right) Old Brocade, Craftsman, Symphony

## CHOOSE THE STERLING WHICH BEST EXPRESSES YOU

ONE of these new designs of Towle Sterling reflects your own personality and will harmonize with the furnishings of your new dining room. It will give you a lifelong, gracious companionship of beauty and service.

Which shall it be? OLD BROCADE {at left} its engraved decoration as delicate and charming as its name would suggest. The CRAFTSMAN {center} with all the feeling of old handmade silver refined by modern skill. The SYMPHONY {at right} an harmonious composition of slender graceful lines.

These patterns have all the fine qualities of other well-known ones in Towle Sterling — Lady Diana, Chased Diana, Louis XIV, and others. They are designed to endure, both in their lasting charm and their constant usefulness. Each piece is beautiful in design, perfect in proportion and balance — finished with the most careful precision.

You don't really know a spoon until you have stirred your tea with it. That is why we would like you to meet our Sterling — handle the lovely silver itself — before you decide. Use the coupon.

### SEND FOR A TEA SPOON ON APPROVAL

The Towle Silversmiths, Newburyport, Mass.  
Dept. G-1: I enclose 25 cents for a Bride's Approval Showing in \_\_\_\_\_ pattern, to include a tea spoon, for the newest edition of Emily Post's delightful "Bridal Silver and Wedding Customs," and an engraving chart of my own initial in three styles. I agree to return the spoon in ten days or send balance of \$1.75 for it.

Name \_\_\_\_\_

Address \_\_\_\_\_

M. JEWELL

THE TOWLE SILVERSMITHS • Newburyport • Mass.



# Shopping Around



IT LOOKS to this old hunter as if there is an open season on foxes. No sooner had I hit the shopping trail this trip, than pop! there was a whole pack of red fox—great, big, handsome fellows—grinning at me from the perkier little coffee cups you ever saw, demi-tasse they call them. Around each cup and saucer, either side of the fox's head, there's a wreath of oak leaves. Some of this china is bright yellow like a camp fire on a winter's night and some is snow-white and I'm sure I can't tell which I like the best. A man named Cyril Gorainoff, a Russian painter, did the decorations. Cups and saucers are priced at \$20 a dozen; sugar bowl, \$3; cream jug, \$2.50. Gifts for Sportsmen, 542 Madison Avenue, New York



WELL, sir! after getting the coffee cups, I meandered along to the New Motif, and there I ran into the fine brace of silver fox that you see above, a sweet pair if ever there was, on some of the grandest book-ends that have been seen around these parts in many a day. Two circular sections,  $4\frac{1}{8}$  inches in diameter, made of a heavy, dark gray metal and placed at right angles form the supports themselves, the surfaces highly polished. The two foxes are bright little fellows made of metal brushed with silver. Be you hunter, animal lover or just someone who likes to have nice things, I'll be willing to wager my best fur hat these book-ends will immediately capture your affections. Priced at \$3.50. The New Motif is located at 128 East 60 St., New York

Get out those old leather jackets and coonskin caps and polish up the old shooting irons, for this month our shopper takes you on a grand hunting trip. Under her guidance you'll stalk the wild accessory through the heart of the shopping district and track the big bargains to their very lair. A bring-'em-back-alive expedition guaranteed to decorate your home with safe and sane trophies. Here's luck and good hunting!



NEXT I bagged a cigarette box of Dresden china—white, with a sprig of white and gold china flowers on the lid. When I removed the lid there were two tiny ash trays nestled inside. Green and gilt flowers are painted on each tray and on the inside of the box. This set of box and trays costs \$15. Khouri, Inc., 19 East 47 Street, New York

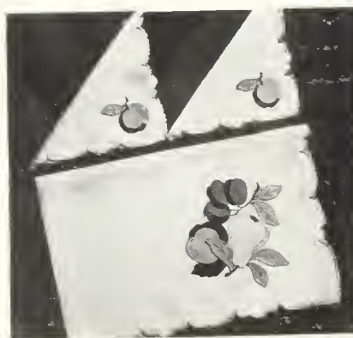
LEAVES of white pottery are a botanical phenomenon found, so far as I have been able to ascertain, only in the shopping woods, which when you think what would happen if one should flutter down on some unsuspecting head, is perhaps just as well. At any rate these leaves are gathered by natives and sold for hors d'oeuvres at \$3 a leaf. You can get them by writing to Arden Studios, 460 Park Ave., N. Y.



ALONG about lunch time some particularly luscious-looking fruit caught my ravenous eye, but when I tried to pluck it, there it was tightly stitched to a gay little cloth and two midget napkins designed, I learned, as a background for a happy breakfast. Plump little cherries and apples and pears bloomed in lifelike reproductions on dainty squares of linen tinted pale yellow and limpid green. How do you like the idea? Then hie yourself to the Maison de Linge, at 844 Madison Avenue, New York and pick yourself a fruity antidote at \$5 a set before it is too late



A THREE-LEGGED muffin stand led me a merry chase indeed before I finally brought it down in the Mayhew Shop, located at 603 Madison Ave., New York City. It is now a deeply cherished trophy in my collection of helpful hints for the harassed hostess. This useful and decorative prize was imported to this country from England and its dignified, old-world breeding is evident in every fine line of its sturdy mahogany frame. It stands  $22\frac{1}{2}$  inches tall, is 9 inches in diameter and costs \$20



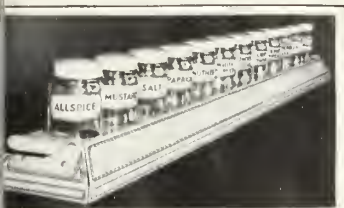
THREE little bottles sitting in a row—along came this shop-hunter—and then there were none. Realizing that they were a most unusual kind of bottle I popped them into my bag and here they are. These fellows are made of pyrex, a glassy composition renowned for its heat-holding properties. Liquid entrusted to them will stay warm 45 minutes. Particularly handy at breakfast these containers will keep your second cup of coffee piping hot while you leisurely sup the first. Each bottle is attractively decorated with gayly colored raffia, the corks topped with quaint birds and animals. Junior will appreciate his cereal twice as much when his warm milk is guarded by a china cat or a puffy little penguin. In three sizes,—75c, \$1 and \$1.50 at L'Élan, Inc., 123 East 57 St., New York



THE perambulating bar above was among the big game I raised at the Hearthstone Furniture Co., 224 East 57 Street, New York. A most accommodating beast is this, carrying your glasses in his ribs and your liquor inside his tummy. His husky frame is maplewood, with a walnut, maple or mahogany finish. Costs \$32.50. Glasses are from William G. Streeter, 841 Madison Ave., New York. Prices, per dozen: beer, \$6; cocktail, \$14; highball, \$18; old-fashioned, \$5. Towel with motif of steins and pretzels from Maison de Linge, 844 Madison Ave., N. Y.



# ... Shopping Around ...



**New—the KITCHEN CRUET**  
At last a device for condiments which really belongs in every modern kitchen. A practical and attractive stand with 12 clear glass bottles (burnt in labels and non-corrodible aluminum tops). Blue, green, yellow, white. Price \$8.50. Send your order to  
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**ANY** young girl would find the dressing table ensemble pictured at the right a perfect pet. Made of wood painted white, this set consists of three pieces—the table, which is really a shelf that hangs on the wall, the mirror and the stool, a sort of elongated box, with hinged top, in which cosmetics and the like may be stored. All three are decorated with a red wall paper border in a rope design. Other colors and paper may be had to order. \$15 complete. From The Chintz Shop, 443 Madison Ave., New York. The milky white bottles shown in the illustration are \$2.50 a set. From Pavel, Inc., 15 West 37 Street, New York



**At the right** is an amphibian whatnot that is equally at home in a dampish bathroom or on dry land in a dressing room, holding bottles and jars and such like neatly and conveniently. This smart little stand is constructed of tôle painted peach, green, white, blue or yellow, as you choose, and decorated with a drapery design in a contrasting color. \$7.50. The monogrammed bottle on top is \$3.50; the other two, one with a fish, the other with a flower motif, cost \$3 each. Bottles and stand from Olivette Falls, 571 Madison Avenue, New York



**MANY** of my quarry were quite tame and could easily be domesticated. For instance the three denizens of the kitchen at the left. Here are well-behaved cooking utensils, indeed. No scouring is required to keep their coats at their brightest—chromium-plated, they need only be lightly rubbed with a soft, moist cloth. Prices are as follows: double-boiler, \$5.25; coffee-pot, \$3.75; frying pan, \$1.25. Hammacher-Schlemmer, 145 E. 57 Street, New York



**SPEAKING** of wild animals, when next you visit Slumberland I think you'll find the bed set at the left of great protection against the dreaded nightmare. Pillowcase and sheet, in single size, are white with cording at top of hem and a triangular, three-letter monogram stitched in two shades of a single color. Sheet, \$6.95; pillowcase, \$3.25. Embroidery in any color to order. Leron, 745 Fifth Ave., New York



**A PAIR** of bath towels like these are good killing in any man's country, or in any woman's, for that matter. One is dark red, and the other—shades of paganism!—is utterly, uncompromisingly black. You can also get them in chocolate brown and dark blue. You may find them startling, but you'll also find them tremendously smart. \$36 a dozen. Monogram, 75c each. Au Bain, 751 Madison Ave., New York

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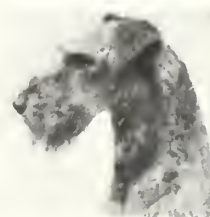
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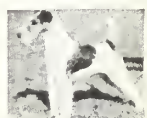
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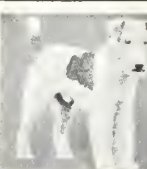
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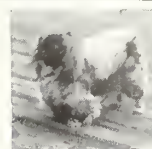
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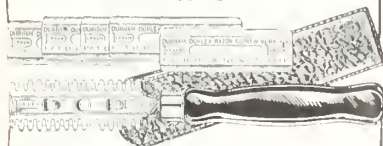
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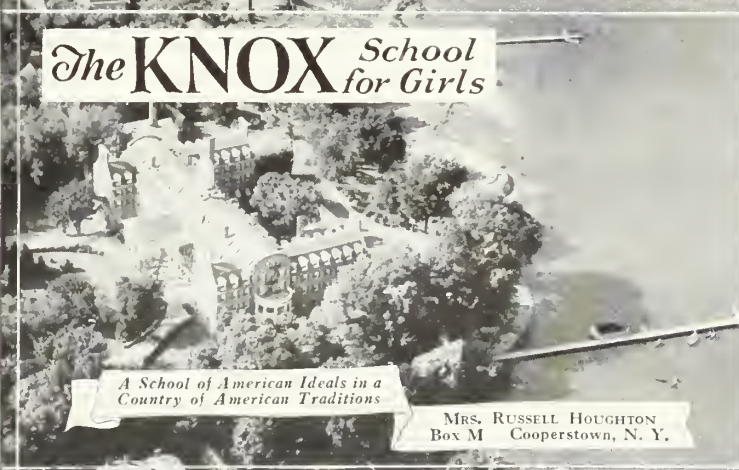
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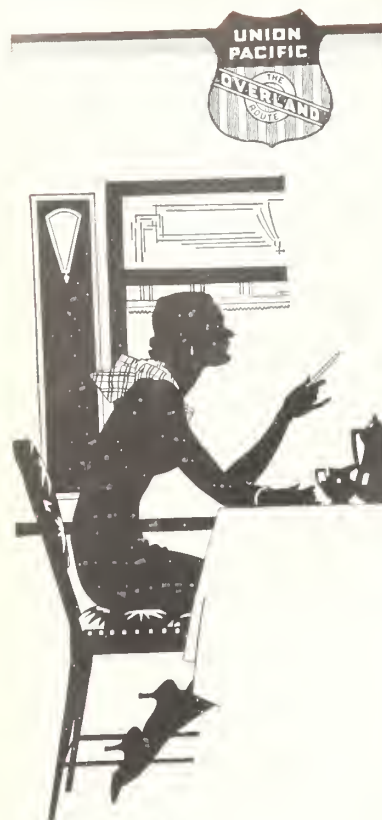
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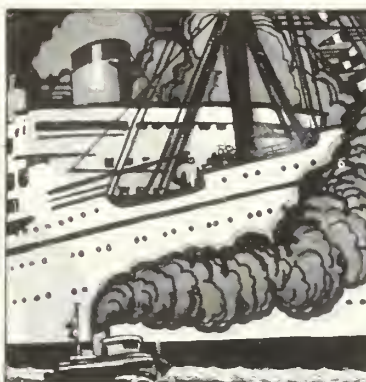
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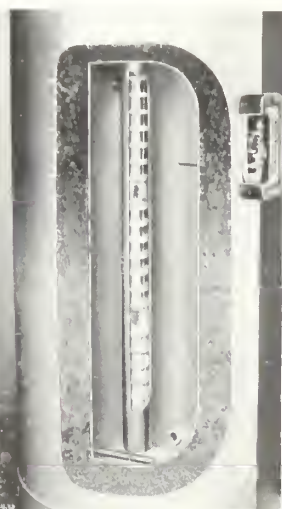
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Contents for January, 1933

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RICHARDSON WRIGHT, EDITOR • ROBERT STELL LEMMON, MANAGING EDITOR  
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Gerald K. Geerlings, who begins in this issue a series of intensely practical alteration suggestions, hung out his own architect's shingle in 1926, after serving with several prominent New York firms. Also, he is a talented artist and etcher who has won several national prizes



Arthur Bates Lincoln is a New York architect with a talent for writing about the technical end of architecture and building in a non-technical manner. A frequent contributor to House & Garden, in this issue he gives us the facts about humidification and modern humidifiers



Donald Deskey, modern American architect, designer and painter, is largely responsible for the introduction of tubular steel furniture into American homes. He has lately designed the furniture and supervised decorations for the Radio City Music Hall in Rockefeller Center

WHO IS WHO IN  
HOUSE & GARDEN

VOLUME LXIII, NUMBER ONE. TITLE HOUSE & GARDEN REGISTERED IN U. S. PATENT OFFICE, PUBLISHED MONTHLY BY THE CONDE' NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; FRANK F. SOULE, BUSINESS MANAGER. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. EUROPEAN OFFICES, 1 NEW BOND STREET, LONDON, W. 1; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDE' NAST PRESS. SUBSCRIPTIONS, \$3.00 A YEAR IN THE UNITED STATES, PORTO RICO, HAWAII AND PHILIPPINES; \$3.75 IN CANADA; \$4.50 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS. FOR FURTHER INFORMATION SEE STATEMENT ON PAGE 68.



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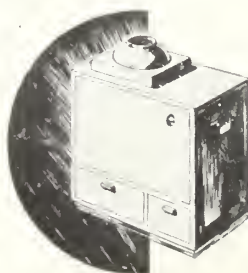
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# THE BULLETIN BOARD

**FINE TRIBUTE.** In removing the accumulation of old paint from the mantels of a mid-18th Century house, a lady of our acquaintance was astonished to find that one of the early layers on each had been black. Investigation as to this sombre decorative mode led to her uncovering the fact that at the death of George Washington many householders kept their mantels painted black for a full year.

**MURALS FOR MODERNS.** One of the most interesting features of the International Music Hall recently opened in Rockefeller Center is the fact that a score of artists and sculptors were selected to execute the decoration, which is under the direction of Donald Deskey. American artists were given an opportunity to place their work in permanent, specially designed settings, and the public is treated to "art" as an integral part of familiar surroundings. Not only the walls of the main auditorium are so decorated, but also the smaller lounges and rooms. Thus, a lady may powder her nose under one of Miss Georgia O'Keeffe's giant flowers, or a gentleman smoke his cigarette beneath a decoration by Mr. Deskey celebrating "kaleidoscopically the processes of raising tobacco and the attendant pleasures of its consumption."

**OLD WINE AND NEW GLASS.** When that day comes, so devoutly to be wished, when Americans will learn how once more to enjoy temperately the fine wines of the world, this advance in civilization will be accompanied with a revived appreciation of fine glass-ware. A noble wine is worthy of a noble container. The vintages and kinds will be served each in their own glasses. We will renew that splendid habit of lifting a beautiful glass to the light of the candles to enjoy the rich color of the wines it holds.

**BOOK SHELF.** During the past month we stopped long enough to enjoy the following new books in House & Garden's world:—

*In Search of the Antique*, by Thomas Rohan, who wrote that delightful collector's book, *Old Beautiful*.

*From Here to Yonder*, by Marion Nicholl Rawson, whom we envy both for having written that amusing study of old country days and ways, as well as her previous book, *When Antiques Were Young*.

*Colonial Architecture of Cape Cod, Nantucket and Martha's Vineyard*, by Alfred Easton Poor—an enlightening study of one of our most interesting architectural vernaculars.

*From a Sunset Garden*, by Sidney B. Mitchell. Among garden-lovers, Iris lovers especially, the author is well-known. This record of his garden has a charm all its own.

*The Book of the Delphinium*, by John F. Leeming is a straightaway practical handbook on one of the flowers all of us dream of growing to perfection.

**BACKGROUNDS FOR GAMESTERS.** Wherever two or more people gather to play bagatelle or any of the other new or old games now in public favor, there is the essence of a game room. We are glad to observe that even those who have no attic or basement to devote to recreation are finding it possible to set up a background of some beauty and considerable comfort for their game-crazed guests. Mechanical improvements in card tables make it possible now to set these up, with some hope of their remaining upright and firm, at a minimum of effort, and even the folding chair has lost some of its horrors of construction and consents to being stacked neatly away when not in use and to standing with some degree of comfort. But the nicest miniature game rooms are those permanent groups of card table and side chairs that make a decorative unit for any room that has a sunny window or a well-lighted corner. Slick and modern or as elegant as you please, these card groups are an invitation to hospitality and relaxation.

## BRICK HOUSE

We had more than enough with a roof overhead  
And a room with a desk and a room with a bed,  
For we bathed in the brook in the glow of the dawn  
And we cooked on the porch what we ate on the lawn.  
There were vines on the wall, there were flowers  
in the garth,  
And when it was chill there were logs for the hearth;  
And the dog had a bone and the cat had a mouse  
In the little South Wing of the old Brick House.

—ARTHUR GUETERMAN

**YANKEEISM.** To your collection of Yankeeisms we would add two more good ones: The farmer whose wife constantly nagged him on the money he spent and who finally replied: "Well, I'd rather go to the poorhouse once than every day." And this gem: "Fish and visitors spoil after the third day."

**PLANTING BABY EVERGREENS.** There is much to be said in favor of the opportunity now offered to many owners of rural property to plant their land with young evergreen trees at very reasonable prices. In these days of lowered labor costs countless privately owned idle acres are being beautified at minimum expense and a worthwhile start is made in reforestation.

These baby trees, however, cannot be left to shift entirely for themselves without risk of heavy mortality. If planted in autumn they must be firmed down after every winter thaw and again in the early spring, else the heaving action of the frost will kill many. On the whole, spring planting is preferable, for it permits new roots to form and get a real hold in the soil before cold weather returns.

**HOLD YOUR MEN.** Owners of farms and country estates should be conscious of their duty to keep farm hands employed during these winter months. If the farm-hands are not kept employed, a large proportion of them will drift to the cities where they will be objects of charity until planting time begins. Repair barns, improve roads, repair and erect fencing, do drainage jobs, and the thousand and one things which a country place continually needs, but which are so often postponed. These men could be kept in the country where they can be fed and paid at a far cheaper rate than the same people could be handled by our already overburdened relief committees. Aside from the act of charity, the country places would benefit by accomplishment of these improvements at a time when crops would not be interfered with, and when labor can be cheaply secured.

**THE FIRST LITTLE HOUSE.** In the first month House & Garden's First Little House was on exhibition at W. & J. Sloane's in New York, over 69,000 people came to see it. Meantime the interest in the house has extended to actually building it in five different places, with several more to start in spring.

The Second Little House, as will be seen by this issue, is furnished theoretically by Mrs. Leontine Sanders of B. Altman & Company.

The Third Little House, which will appear in the February number, promises to find actual reproduction and furnishing in a well-known department store in Pennsylvania.

**ITALIAN VILLAGE INDUSTRIES.** Italy seems to have found a solution for this country unemployed group during periods of seasonal inactivity by fostering village industries. The wood crafts have attained considerable importance and the production and manipulation of cork is running a close second. The infinite number of ways in which wood is being used by these peasants makes us wonder what our own country skill and imagination is doing all this time. The products range all the way from barrels to toys, from panels for bellows to oars, from carved chair legs to match wood.

**BEAUTY AMID THE HERBALISTS.** From the beginning of time, it seems, women have insisted on doing something to their face and hair, and the herbalists have been only too glad to lend a hand. In the *Leech Book of Bald*, the ancient Anglo-Saxon herbal, are found cures for sunburn and to prevent falling hair. John Parkinson in his books included many a beauty hint. He suggests herbs that will darken and lighten hair, make hair grow on bald heads, clean the face of freckles, reduce the most robust figure to the slimmest of a Willow and make a woman appear romantically pale!

**THE MASCULINE HOE.** It will probably encourage the manhood of America and induce more of them to become gardeners when they learn that up to the moment of rushing into the maws of the press there have been formed no less than four garden clubs for men only. The cities that can rest their hoes in pride are Fort Wayne, Des Moines, Chicago and Aurora, Illinois. With this nucleus it is hoped to start the Men's Garden Clubs of America!

**AUTHOR! AUTHOR!** Leone B. Moats, who is writing those tempting gastronomic articles for House & Garden has just published a rapid-fire picture of Mexico called, *Thunder in Their Veins*. Mrs. Moats has lived interestingly, not only in Mexico, but in many other parts of the world.





BRUEHL-BOURGES PHOTO

CONDÉ NAST STUDIO

## Octagon of emerald green and gold

IN THE octagonal dining room at the home of H. T. Lindeberg, architect, Locust Valley, L. I., three sides are windows opening on the rear garden terrace, the others are emerald green walls. Against one stands a Directoire table flanked by tôle pedestals on which are old French brass wine coolers. Above hangs a gold drape mirror. Mr. Lindeberg designed most of the furniture.

# HOUSES SIT DOWN, SKYSCRAPERS STAND UP

By J. F. Higgins

CITY skylines, being the rather prominent things they are, have come in for at least their due meed of attention. New York's especially has no crying need of a publicity agent. Each minor change in outline has furnished excuse for photographs and sketches from every possible angle, at dawn, midnight and during the intervening periods. In song, poetry and prose its beauties have been extolled. Deadly criticism, too, has not been spared. Even at its beginnings no less a personage than William James went to great, albeit brilliant, lengths in comparing Manhattan to a giant comb with occasional teeth broken or missing, and then lapsed into a discussion of the merits of "sitting down" architecture versus the "standing up" variety.

This same gentleman was much more taken with the skylines of villages than those of cities. The towering evidences of ceaseless activity that a large city presents set him ill at ease, while silhouettes of homes sprawled out in comfort soothed his eye and mind. In this Mr. James is not alone. Very probably he expresses the idea of many who, to combat the strain of days in town, must have suburban homes.

HOUSES, of course, do not sit down just to please the esthete. They spread out rather than up because that is the best way to get sufficient light and air and prevent excessive stair climbing. The roof lines were not set the way they were solely for picturesque appeal. Sound, practical reasons were behind the lines of the roof evolved with each style of house.

Roofs were made the way we see them mainly because that was the best possible way to handle the materials closest at hand and at the same time cope with the climatic conditions prevailing. Little rain and no snow allowed low-pitched roofs; snow during much of the year or a great deal of rain—steep roofs. A material that creates a dense roof through which water cannot easily seep permits a roof to be pitched much lower than if such a material as thatch is employed.

While today, with our improved methods of construction, we really could have any type of roof anywhere, disregarding entirely the influence of the elements, as long as we keep to period styles we must copy the roofs used when those styles were young. The so-called modern houses, which will be spoken of later, have, however, entirely broken with tradition to go in for perfectly flat or very slightly pitched deck roofs that serve also as terraces.

The necessity for maximum head room underneath a roof was another influence on its design. Although the Mansard or double-hipped roof, shown as illustration 1 on the following page, might appear to have been designed for its picturesque appeal, the double pitch really was employed to enlarge the amount of usable floor space. The gambrel roof, familiar

to us through the Dutch Colonial houses of New England and the North Atlantic Seaboard (illustration 2), has its origin in the same reason.

The texture of a roof is a matter of materials and the way they are laid. Slate, pan-tile, Spanish tile and wood shingles all have typical textures and variations of textures. Tin, lead and copper in themselves have none, although vertical accent may be given by joining the sheets with ribbed or rolled seams or joints slightly raised above the surface. As with the general roof lines and pitch, the texture is usually set by precedent. The essential factor is not the material itself, although this is important, but the way in which it is employed. To use slate for a French manoir type residence is not enough. It should be decided whether thin, crisp black slates laid with fair uniformity will give the desired effect, or if random widths and thicknesses to achieve a coarser surface would be correct. Similarly with other styles, there are like considerations.

Under the heading of texture there is something that might be termed a trick of design that will occasionally be of assistance. By slight variation in the amount of shingle or other unit laid to the weather, horizontal emphasis can be given a roof. At times such a touch is desirable on a house that has many vertical accents.

Disregarding the perfectly flat roof and the lean-to or shed roof, the elementary roof form is the simple gable, as pictured in the sketch marked 3 on the following page. Here it is shown with a small New England Colonial house. Each side of the roof has the same pitch and the surfaces are of equal size. This house would be a full two stories high with garret space above. The same roof could cover a story-and-a-half house in which dormers might be broken through the eaves to provide light and air to the upper floor.

THE gable is the basic roof form. Except in very few cases every type of roof is some offshoot of this parent. A Mansard roof begins to form opposing gables, stops, and begins again at a different pitch. The gambrel does the same with two sides instead of four. All the illustrations given on the next two pages, other than that of the modern house at the bottom of page 21, show roofs that are based on the gable. These sketches give a fairly complete cross-section through the types of houses commonly seen.

Illustration 4 is a sketch of a little Cape Cod house, with a perfectly plain wood-shingled, low-pitched gable roof following the characteristic manner of the Cape. An atmosphere of neat primness and regularity seems to pervade the roof as it does this style of house. Additions made to these houses were usually in the form of supplementary wings which are smaller editions of the house itself.

Houses of the salt-box type (illustration 5) are especially common throughout the rural districts of Connecticut. With the earliest of these, more room space was desired than originally provided under a gable roof, so the ingenious expedient of adding a lean-to roof at the rear was adopted. From being a method of enlarging houses the lean-to became part of the plan for new houses. The lean-to roof takes the same pitch as the main roof.





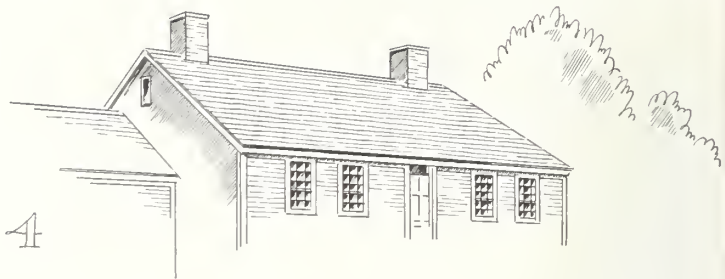
**M**ost picturesque of all small-house roofs are those used with houses in the Norman style—a style that because of this element of picturesqueness has been rapidly growing in popularity during the last few years. The illustration marked 6 on the opposite page shows a typical example of the Norman form as transferred to the American scene. However small the house may be, ninety-nine times out of the proverbial hundred, it sports a tower, usually round, although sometimes square or octagonal. The tower, however, pays its way in practical worth by providing a place for a winding stair.

Norman roofs are either the simple gable or the hipped type shown by the sketch. Either slate or thin pan tiles are appropriate surfacing materials and the roof should be laid in an irregular fashion with the individual units varying in both size and thickness.

Other French forms that are occasionally reproduced in this country are shown by illustrations marked 1 and 7. The first of these is the château type, surmounted by a Mansard roof, through the lower half of which small dormers are broken. The second is the French farmhouse, with extremely high, sharply pitched hipped roof. Here many dormers are necessary to fully utilize the space beneath the roof.

**T**HE various English styles have always found favor in this country. As a matter of fact, most of our early Colonial houses were based on the Elizabethan while the later ones followed the Georgian. Three English styles, as they have become familiar through American adaptation, are presented in sketches 8, 9 and 10. The first of these follows the character of design found in the buildings of the Cotswold hills section of Gloucestershire, where native stone has for centuries been the favored building material.

On the Cotswold houses the roofs were covered with slates made from the domestic stone. These had very rough surfaces and varied considerably in size and thickness. While extremely delightful in texture they left much to be desired for water-tightness. When reproduced today a happy medi-



um should be struck between the inequalities of slate or tile that make for textural interest and the more precise fitting that ensures good protection from the weather.

Of course, when a style is transplanted small liberties are often taken in design. The Cotswold house sketched illustrates such a point. Whereas the original Cotswold residences always had their dormers built out on the face of the wall, breaking the line of the eaves, here we show dormers breaking through the roof.

**A**n example of the familiar brick and half timber English type that is found in every degree of good, fair and bad design in all of the thousands of suburban communities that expanded so rapidly during the boom years is shown at 9. When well designed and executed, these houses are interesting, comfortable appearing places; badly carried out, they are bound to look artificial and theatrical.

The roofs of these houses are of normal or slightly steeper pitch. Houses are seldom in one square or rectangular unit so that gable roofs of wings meeting the main roof add picturesque interest. Dormers are usually built out on the wall, breaking through at the eaves. Roofs commonly do not exhibit such pronounced textural effects as the French yet have slight textural variations. Either pan tiles in variegated mel-low tones or slate will give an authentic character.

At the time of the development of the English Georgian style the necessity for sharply pitched roofs was over. Roofing materials were being more carefully made, hence it was not necessary to throw water off before it had time to penetrate cracks and crevices. Detail was being taken from the Classic, and as the Greeks and Romans had made much



**T**O THE extreme left, at 1, is a French château with Mansard roof. 2—Dutch Colonial gambrel roofed farmhouse. 3—Small Colonial house surmounted by a simple gable roof. (Above) 4—House of Cape Cod character with low pitched gable roof

**O**N opposite page: 5—New England salt-box type. 6—Typical Norman cottage. 7—French farmhouse with high, hipped roof. 8—English cotswold cottage. 9—English half-timber and brick. 10—Georgian. 11—Mediterranean. 12—Modern



of the cornice, so did the Georgian architects. Roof treatments changed from architect to architect, practically from building to building.

As shown by illustration 10, pediments more-or-less Classic in inspiration were often used. Cornices were given rows of decorative beading. Sometimes a parapet wall obscured the roof completely or else allowed glimpses of it between balusters. Occasionally pediment and parapet were combined: the pediment being located over a central bay and the wall running each side of it. The larger and more formal of our later 18th Century houses, especially in the South, closely follow the Georgian.

FIGURE 11 presents a small house developed in the Italian manner popular today in Florida and to some extent in California. To be perfectly truthful it is usually rather difficult to label most of the houses in our American tropics as definitely Italian or Spanish—the styles themselves having so much in common, and the details of each having become so closely intermingled in the work done. The safest characterization is probably to speak of all these houses as being of Mediterranean design.

The principal feature of our own exposition of the Mediterranean mode is the roof of curved Spanish tile. To make these roofs water-tight, rows of upturned tiles are first laid across the space to be covered. Upon these are set rows of inverted tiles. The upturned tiles act as drains for the water which flows off the inverted ones. Because they allow free air circulation, these roofs are particularly appropriate for sections of the country that are warm the year round.

Mediterranean type roofs are pitched quite low and are either simple gable or hipped type. Dormers are not appropriate and the space immediately under the roof is unused, unless for storage space.

A NEW COMER to the field of architecture is seen in the sketch marked 12. This is the so-called "modern" style that has been making considerable headway in Europe and has many advocates in this country. The watchword of the modernist is functionalism, and tradition means nothing if practical ends are not served. Roofs are flat, and wherever possible serve as terraces. House walls come up beyond the roof to guard the terrace.

Flat deck roofs for modern type houses usually are roofed with either metal panels extending from beam to beam or concrete slab. Next, a coat of cinder concrete under a layer of insulating material. Then layers of mastic with felt between. If the roof is to be used as a terrace, ceramic tiles, possibly in a design, are set in the mastic, or on small roofs canvas might be the finishing surface. If the roof is not to be a terrace, instead of the tile or canvas cinders or sand would be substituted.







GEORGE H. VAN ANDA

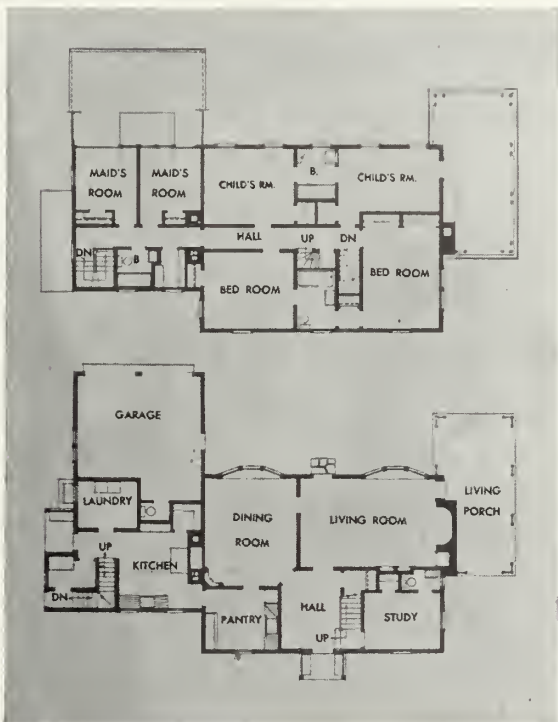
The Colonial at home among Long Island flowers





GEORGE H. VAN ANDA

THE home of Harold Willis at Great Neck, Long Island presents a picture in which the gardens play a leading part. The view here is from the rear terrace; opposite, the house as it appears from beyond the brick steps



THE plan provides a rear outlook for the living portions of the house, this being the side on which the garden has been developed. Garage and all service quarters of the residence are grouped together in one wing, partially balanced by a large living porch at the opposite end of the main body of the house. Roger H. Bullard was the architect

MR. WILLIS' house is notably straightforward in exterior feeling, especially on the main entrance front. Abundant planting, however, softens its lines and adds materially in blending it with the site. Here, the study is to right of the entrance, and a pantry is at left. The three upper front windows open from bedrooms and a connecting bath





ALLIUM COERULEUM

## Beauty in onions and its introduction into the rock garden · By Louise Beebe Wilder

AMONG the Alliums or Onions are many species which are well adapted to the rock garden by reason of their form, habits and beauty of foliage and blossom. The half-dozen shown on these pages suggest the wide variety of effects offered by this ordinarily despised family



ALLIUM KARATAWIENSE



ALLIUM NEAPOLITANUM

REGINALD A. MALBY

A NIMBLE-WITTED person once said that if Onions did not already exist they would have to be invented. This of course was the pronouncement of an epicure, a gourmet, and he had in mind those members of the tribe that have gastronomic importance, not especially those possessed of sufficient beauty to give them flower garden value. And in truth no lover of good eating would willingly do without the Shallot (*A. asculonicum*), the Garlic (*A. sativum*), Chives (*A. schoenoprasum*) or even the humble Onion itself (*A. cepa*), or the still humbler Leek (*A. parvum*). But none of these have any part in the decorative scheme of the garden, unless it be Chives that have so quaint an attractiveness, Thrift-like and neat, of their own, that one might find a less personable edging for a bed or a nock in the rock garden, for they offer more spiritual attractions than their flavorful leaves in their profusely borne heads of rosy-lilac flowers.

The Genus *Allium* belongs to the natural order *Liliaceae* and comprises three hundred species, or thereabouts, widely distributed over the temperate regions of the Northern Hemisphere. They are of the easiest culture in any open place, or along the edge of woodland in light soil, naturalizing happily in the wild garden and consorting effectively with certain Ferns. The different kinds flower over a period covering the late spring and summer, the blossoms borne in round heads, or loose clusters, white, yellow, blue, or in tones of mauve or rose. Most of them increase rapidly from offsets or self-sown seed, often by both methods. They are quite easily raised from seed.

Our own country is rich in *Allium* species, and while some are the most ineffective of weeds, and to be avoided, others are extremely pretty. *A. cernuum*, the Allegheny Onion, and *A. stellatum*, the Prairie Onion, found on rocky slopes from Minnesota to Montana, have grown in my garden for many years. The first is the prettiest, the stems growing about eighteen inches high and bearing aloft a loose cluster of drooping pale lavender flowers, like ornaments done in delicate enamel. *A. stellatum* has a broader head of flowers and is rosier in color and distinctly



less choice in appearance. Both are easy and pervasive and should not be suffered in the choicer regions of the rock garden, but are very suitable for the wild garden, or to grow along a woodland path. *A. acuminatum* is another pretty species from the Northwest, with deep rose-colored flowers, almost an inch across, in a many-flowered umbel on a nine-inch stem, appearing in summer.

A choice little American Allium is *A. Bidwilliae*, found in the Sierra Nevada mountains. It is a dwarf member of the clan admirably suited to the rock garden as it grows only three or four inches high, bearing its few-flowered umbel of soft rosy flowers in July. Another very choice rock garden kind is *A. cyaneum*, a charming dwarf perhaps six inches high over all, making a little bush of grass-like leaves out of which the slender stems hoist loose heads of blue flowers in July and August. It hails from the Altai mountains and is quite hardy. Akin to this are two other most attractive little species, *A. kansuense* and *A. sikkimense*, both very dwarf and very pretty, with little to choose between them. There is some confusion between these Thibetan Alliums and seed may not yield just what you expect—but so much the more entertaining.

*A. beesianum*, a very distinctive kind, with loose heads of fragile, fringed, bell-shaped flowers, an unusual china blue in color, amidst its grasslike foliage, is also suitable for the rock garden as it grows no more than nine or ten inches high and has a really choice appearance. It has another virtue also, that of blooming late, in August and September. It is a western China species. I grow *A. moly*, the Spanish woodland Onion, an old and seasoned plant in gardens, at the edges of my rock garden, though it is perhaps a bit invasive and coarse for this situation. But I like its broad glaucous leaves and bright yellow compact flower heads that appear in May, and it has not yet increased beyond the limits of my patience. It is a scarce plant in this country, though abroad it is one of the commonest, and there known as the Lily Leek. It is a good plant for the path edge, and when grown in masses makes a very showy effect. Its height, according to environment, is between a foot and fifteen inches. Hardy and indestructible.

Possible for the extensive rock garden, as well as for the border, are *A. karatawiense* and *A. coeruleum* (*A. azureum*). The first has two very wide glaucous leaves out of which arise in May short stout stems ending (Continued on page 63)



REGINALD A. MALBY

ALLIUM SCHUBERTI



DONALD F. MERRETT

ALLIUM BEESIANA



DONALD F. MERRETT

AN UNNAMED PALE BLUE



## Garden quality



**D**URING the past few months we have seen—and benefited by—a movement to advance quality in merchandise. The flood of highly-stylized junk that had threatened to swamp the market was definitely curbed. People everywhere are demanding real worth in the goods they buy, and merchants, alive to the demand, are supplying it.

This maintenance of high standards in hard times was no sinecure nor was the task accomplished overnight. Purchasers had to be warned and educated—warned against buying by surface appearances and low prices, educated to realize that behind merchandise of true worth lay much labor and honest dealing that warranted a self-respecting price. In the course of this education many merchants, who were tempted by quick money to stray from the fold of high standards, found themselves back in line again.

With this success in household furnishings and clothes fairly well consolidated, why can't something of the same re-valuation of standards be applied to gardens?

**T**HE average person who is not acutely interested in gardening may fail to realize to what extent American gardening has grown. It has been estimated that there are 2,000,000 members of garden clubs. The nursery trade represents a turn-over of \$80,000,000 by 7207 nurseries which employ some 141,000 acres. The seed and bulb business conducted by almost 3000 dealers is nearly \$100,000,000. There are issued in this country different seed, bulb and nursery catalogs to the amazing total of 74,000,000 copies.

The merchandise these firms sell consists in living plants, seeds, fertilizers, tools and garden supplies. The first two groups fall into two general classes—familiar plants and seeds and those that are uncommon or novelties. New tools, fertilizers and insecticides are constantly appearing.

In the first few weeks of January the mails will be filled with the 1933 seed and nursery catalogs. Expectant gardeners, for whom the winter has already been too long, will be reading these avidly and sending in their orders. To what extent does the average garden-lover among them know what makes for quality in nursery stock, in seed, in fertilizers, in tools? To what extent is the nurseryman and seedsman working to maintain that quality?

Behind the high quality tree and shrub bought from a reputable nursery lies a vast amount of intelligent care and labor. Behind the high quality packet of seed or bulbs stretch years of meticulous selection and weeks of ripening and cleaning. Behind the bag of quality fertilizer stands the unswerving honesty of the manufacturer. Why are these facts not explained? Why are gardeners everywhere not enlightened on the work and cost required to produce high quality garden merchandise? It is that work and expense which, in the end, determine the price.

**A**NOTHER phase of quality gardening lies in using plant material that is new and interesting or that has withstood the test of time. "Chinese" Wilson in several of his books applied the term "aristocrat" to trees, shrubs and other green-growing plants that maintained a high standard. In one of his books he showed how, if he were to make a garden, he would select only such aristocrats. He insisted on quality in gardens.

This appreciation of quality comes only after an intimate acquaintance with plants. To the beginning gardener, for example, any Iris or Rose or flowering shrub will do. The experienced gardener, on the other hand, demands an Iris with a high rating of qualities, a Rose that is beautiful, resists disease and is suitable for her climate. The neophyte rock gardener may be satisfied with any low growing or crawling plant; let her go on a few years and her standards rise to an active interest in the rarer or more difficult alpine—it will ascend from Portulacas to Lewisias. The bulb gardener may start with a hundred Barii conspicuous Narcissus and eventually reach the appreciation of quality where a few Gainsboros and Cleopatras and Queen of Spain will be cherished above the more usual types. And so it is all down the gardening line. Our people are being educated to require quality. They are demanding the rare and the unusual. The more absorbed they become in these fascinating phases of gardening, the more readily will they pay for them.

Fortunately, nurserymen and seedsmen are becoming aware of this fact. The old line nursery that stocked merely the commonplace plant material has been forced to realize that the average gardener is now very much above the old average. The day of the dealer in specialties has begun.

**A**MERICANS visiting English gardens are always surprised at the variety and high quality of plants in them. For years England has been educating her garden populace to an appreciation of quality. Its gardening magazines have not been edited down to the level of the man who is content with a tuppence packet of Zinnia seeds. Its flower shows abound with new varieties, hybrids and rare plants. They have not degenerated, as have many of our shows, into polite competitions of bouquet arrangements.

These are matters to consider when you open those 1933 seed and nursery catalogs. What is the standing of the firms that issued them? How long have they been in business? What do their catalogs reveal in the way of new plant and seed merchandise? How much of their offerings attain the high level of Wilson's "aristocrats"? And, for your part, are you going to be satisfied with ordinary plant material or are you willing to invest in quality merchandise? Are you going to allow your garden to stand still, or do you wish to join that growing body of garden lovers who are striving for better gardens in America?

—RICHARDSON WRIGHT



WALTER RUTHERFORD

### Through a Bermudian gate

WITH that typically British flair for investing some of the attributes of Home on any place they happen to reside, early settlers in Bermuda gave their estates the place names of English country seats. Thus this open-arched gateway welcomes to Springfield, Somerset—a property that has remained in the Gilbert family since the reign of Charles II



**WHEN**  $x =$  present conditions  
and  $y =$  a small expenditure  
then  $z =$  a good investment

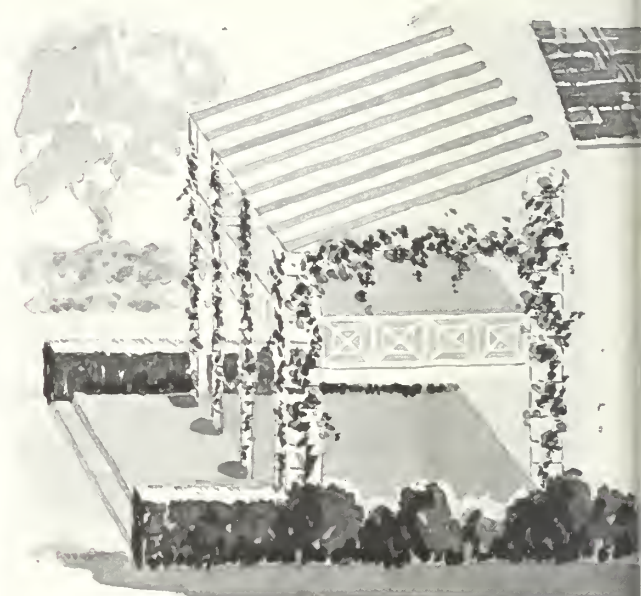
By Gerald K. Geerlings

$X + Y = Z$



Cover the porch deck with a roll awning of simple type, and you have a safe place for the children to play, a private lido for sun bathing, and a sleeping tent for sultry summer nights

Roll-up awning, without end flaps as shown, \$45 up. (During spring and summer, add 30%)  
8 sections of treillage, for vines, \$40  
Porch floor extended, paving 18' X 10' done in brick with cement base, \$20. (If paved with stone, \$108)  
Privet hedge, 20 running feet, \$4  
3 shrubs to plant at ends of porch, \$5  
6 Clematic vines, \$3.60



Maybe your house looks a bit bald, despite the perfection of its restrained entrance. A simple entrance porch can be glass-enclosed for winter, screened for summer, and improve the appearance at all times. Shutters and vines, too, will help to give that stepping-out look so much to be sought

Entrance porch, 8' wide and 6' from front to rear, no gutter, stoop moldings, \$75  
Glass enclosing for the winter, \$125  
Screen enclosing for summer, \$55  
2 sections of trellis, for vines, \$5  
3 pairs of shutters at \$7 per pair, \$21  
If no floor exists, the construction of one in brick, including support walls, \$75  
2 Chinese Wisteria vines, \$3. (Other kinds of vines can be used if so desired)  
2 Bridal-wreath or other shrubs at sides, \$1.50  
Privet hedge, 10 running feet, \$2



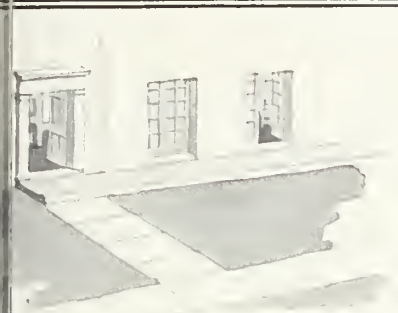
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Gate, arch and hedge can help immensely to create absent privacy and charm. And vines around French windows have an impulse all their own

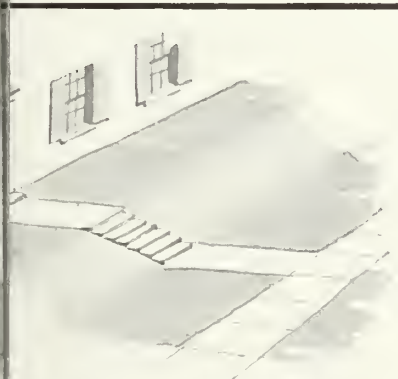
Arbor and gate, with ordinary hardware, \$25  
Special wrought iron hardware, \$8  
3 Wisteria vines, \$4.50  
Cutting holes in paving for planting, \$9  
Regel Privet hedge, per running foot, 35¢  
2 Roses on arch, \$2



The old Colonial builders avoided this double triumvirate of windows, but many houses have them today. To overcome their apparent brusqueness we suggest letting vines clamber around, both horizontally and vertically, and soften the harshness with leaf and flower

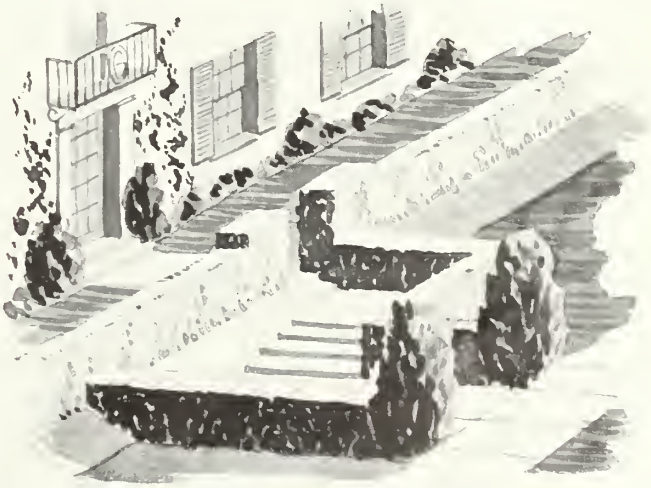
Trillages, consisting of 4 vertical ladders 18' high, 1 horizontal ladder 16' long placed on brackets as shown, \$30

4 Clematis vines (1 for each vertical ladder), according to variety, \$3 and up. For a more bold effect, Wisteria could be used - 1 vine at each corner, \$3  
Regel Privet hedge, per running foot, about 35¢ depending on the size of the plants. This is a rather low, branching species.



A landing, double turn and hedge go far to loosen the rigidity of the straight-and-narrow entrance walk that climbs a low terrace. In this case, consult previous estimates for plant cost

New landing 4' sq. and wall 8' long: brick, \$35; stone, \$40  
4 new steps, \$1 sq. ft. in brick (\$1.25 in stone) total cost \$16  
New walk, brick, 50¢ sq. ft. (stone, 60¢)  
Wrought iron balcony, \$60 and up





## The picturesque gateways of Bermuda

NEXT to the dazzling whitewashed stone roofs the most distinctive and memorable feature of the Bermuda landscape are the individualistic gateways. Walls and gateways give a sense of sanctuary, peace, seclusion, privacy, closer intimacy with one's chosen friends, and easeful harmony with one's family—qualities which are too often lacking today. And those qualities are the very essence of the Bermuda atmosphere—they accord with the steadfast rhythm of tides, the quiet splendor of sunshine, the unflurried amiability of the inhabitants. The back-gates, the side-gates, the gates into walled vegetable gardens and Rose gardens are just as significant with Bermudians as the front gates or the thick masonry gate-posts which flank drive entrances. Each gateway has its own partic-

ular personality, whether it be clumsy or graceful, old or new, original or copied.

In Bermuda, the type of architecture (which is distinct from any other on earth, and yet which came primarily from English country house models of the 17th and 18th Centuries) grew out of local conditions and from the supply of materials at hand. Simply by digging in the backyard, there was always an unlimited supply of coral limestone, easy to cut, which hardens with age, and which makes durable, solid, in fact everlasting houses. From the ubiquitous Cedars were fashioned the beams, the roof framework, the floors, doors, staircases, blinds. Solidity in structure and pleasant simplicity in design were the keynotes of building for a sensible, simple, seafaring people. The architecture was

By Hudson Strode

as utilitarian, and hence as authentic, as that of early Italian house-builders.

Useless decorations or super-imposed ornamentation were unknown, because unnecessary. But the paucity of ornament in Bermudian houses is no more displeasing than that of a Doric temple or a mountaineer's log cabin. As "architecture" necessitates the possession by the builder of gifts of imagination as well as technical skill, and in all works of architecture, properly so-called, these elements must exist and be harmoniously combined, the early Bermudian was successful, although his imagination was no more than that of a ship-builder's, a trade which came to be interchangeable with that of housebuilder. Though stability and utility were the prime factors in building, beauty came unobtrusively as a by-product. And these three indispensable qualities, which any fine building should possess, are found in the best Bermudian houses. The gateways have not only these qualities but a variety in treatment far exceeding the houses.

The gate-builder could "spread himself" in the fashioning of gateways, limited only by an unswervable instinct to do nothing inharmonious with the surroundings and by only two workable materials: cedar and coral limestone. But never did he create anything ornate. The baroque and the rococo have never been employed in Bermuda, even in gateways. Perhaps a significant reason why there is such rigidity against flutings and scrolls is that Bermuda stone, which is easy to cut with a handsaw, does not lend itself to carving. Moldings of a thick lime-wash cement are sometimes employed to take sharp edges.

The styles of Bermuda gateways are comparatively simple: the piled posts with wide capitals; the reinforced or buttressed pillars with arch and corner stone; the arched opening in walls; posts surmounted by masonry balls; the skewers-and-bars gate; the spiked wooden gate; the cottage palings gate; the low gate like the lower-half of a Dutch door; the great round gate made of three layers of thick stone slabs.



A HIGH-ARCHED gateway with heavy wooden door is the back entrance to Casa Rosa, a Bermudian estate that is over two centuries old. Enclosing walls and house are painted rosy pink and the door is in a silvery green





WALTER RUTHERFORD

Coral limestone weathers with such celerity in Bermuda that gateposts two years old have the appearance of a century's standing. Sometimes the posts are left *au naturel*; sometimes they are plastered and painted to match the color of the house.

The planting of decorative shrubs, trees and vines forms an integral part in the design of Bermuda gateways. Crinkled Crotons, Hybiscus, Acalypha, candelabra Cactus, Pigeon berries, Sword trees, date Palms, Sago Palms are used to set by gateways, as well as fibrous Begonias, lilies of various kinds, and life-plant. Banked Geraniums are effective and popular. Vines like *figus repens* often cover gateposts; on trellises mauve Passion flowers and white Jasmine blossom. The color of the flowers is considered in conjunction with the color of the gate and the surrounding wall. Often a soft yellow wall with a dead black wooden gate will have a golden Trumpet-vine for decoration. Over a small apple green back-gate the pale lavender blossom of a Pigeon berry tree will droop and the path will be thick with fresh lavender petals lying amid the dead purple shadows. A garden wall and gateposts will be painted a glazed shrimp pink to match the color of the Geraniums. In a private family cemetery the stark white archway of the gate will have (Continued on page 62)

**H**EADS of Italian sculpture surmount the square pillars at a side entrance to Bloomfield. The spiked gates themselves are built of Cedar. The curved steps, gate pillars and wall are all painted in a delicate, glazed shrimp pink to match the color of Geraniums blooming in profusion close by



**I**N historic St. George the high, narrow gateway above is typical. A dark green skewers-and-bar gate swings between whitewashed stone posts. Flowering vines trail over a concealed wooden arch

**R**EMINISCENT of the moon gates of China is the platinum toned coral limestone one at the left that leads from Par-la-Ville into the Bermudiana Hotel gardens. It was built by Negro stone-masons



## Before you actually decide to buy a place—

ON New Year's Eve are you apt to toss in a momentous resolve along with the habitual bevy of light-hearted ones, and startle your entourage by exclaiming, "Resolved, during this year of bargain prices, to buy a house and lot?" Possibly not; but think it over—it might be a good idea.

Of course, it is none of our business if you do. Although, as a matter of fact, it is part of our mission in life to encourage home-owning. But we should hate to have you disgruntled a year hence, and at that

time go on record with: "Resolved, never again to buy a house and lot!" So, to make things a bit more difficult for the high-pressure realtor who lately has had time aplenty to get himself supercharged with convincing sales arguments, we herewith submit a questionnaire to be applied as a yardstick of desirability to all the properties which curry your favor.

We are all for your buying a plot and a house thereon, but we do strongly object to anyone selling you a gold brick. In case

our "Ask me another" falls short in any particular, don't hesitate to write us at once and we will do our level best to answer your questions quickly and expertly.

By way of presenting credentials and attaching responsibility for the questionnaire, we might say that it was compiled by a New York real estate expert, W. F. Bartels, and Gerald K. Geerlings, a New York architect whose work is known to readers of House & Garden through numerous articles in 1930 and 1931.

### LOCATION

THE PLOT ITSELF	ITS ACCESSIBILITY	SOCIAL CONSIDERATIONS
<b>GENERAL</b> Has it sewer, water, gas, electric current, paving? If not, what will the assessments be? If a septic tank must be dug, what will it cost? If necessary to drill for water, what will cost be? Is site level; does water drain off naturally? Does water flow toward house? If so, will basement become flooded? Is the site on a slope; does all the neighborhood surface water drain toward the plot? If so, does a drainage system carry the water off? Is the site on top of a hill; is it exposed to cold winds or is there a windbreak of any kind, as a row of trees? Is the site in a hollow? Does fog and general dampness settle down at night? Is it habitually damp?	<b>TRANSPORTATION (Business)</b> Is train or bus service reasonable as to cost, running time, and the interval of service between trains? What will commutation costs add to the family budget per month? What does a 50-trip family ticket cost; a 10 trip? Will an automobile be necessary to get to station? If so, is there free parking space? Will one of the family have to drive the car back to the house, and again meet the train in the evening? Are taxicabs available at R. R. station or bus terminal; if so, what is the charge to the house?	<b>NEIGHBORS</b> Are there any poor districts nearby which might gradually spread? What prevailing type of person lives in the immediate vicinity? Will your neighbors be congenial, or will they demand a Cape Cod family tree background? Are there strict social lines drawn? Will your neighbors have similar interests and standards of living? Will you want your neighbors for your friends; your children's friends? Is it the type of neighborhood which frowns on children? Will you have to "keep up with the Joneses"? Is there a doctor nearby in case of emergency?
<b>SITUATION OF HOUSE ON LOT</b> What trees and planting exist, in what state are they? Is the lawn in good condition? If the lot is ungraded, will expensive filling and cutting be necessary? Can additions be made to the house without encroaching too closely on the lot line? Are there garage and drive; if so, is access easy with reasonable turns and gradients? If there is neither garage nor drive, is there room for these? Do main rooms get sun? Are porches so located that they are usable for outdoor living rooms; are sleeping porches toward south or protected from north winds?	<b>TRANSPORTATION (Family)</b> Is there good service in addition to the morning and evening "business" trains? Good service at night to get to town for dinner; to return after the theatre? Is there good bus service for the children to go to and from school? Is this service included in the taxes, or does it demand a special fee? Are roads kept in good condition? If new paving is laid will there be a special assessment? Will servants be satisfied, or will they find it too lonesome?	<b>SCHOOL AND SOCIAL CONTACTS</b> Are there up-to-date schools nearby of good standing; are they fireproof? Is there apt to be a new school built which will mean heavy taxation? What churches are there in the community? (Attending them will give a fair approximation of your neighbors.) What clubs are there, and are they an asset? Are the entertainments, movies, etc., of the better sort?
<b>LOCATION IN REFERENCE TO SURROUNDING PROPERTY</b> Is the house near a neighboring house? If so, what are the fire hazard? Are neighboring houses a credit? (Bear in mind cooking odors, noises, etc.) Is the house too near the side lot lines? If there is vacant property adjoining, how close to the lot lines can a neighbor's house or garage be built? Is the house too near the front of the plot? Does it get all the noise and dust from the street or road? Is it possible to secure some privacy with trees and plantings? Does the lot allow chicken coops, barns, etc., to be built adjacent to your lot lines?	<b>TRANSPORTATION (Guests)</b> Can friends return to town at a convenient time after dinner and the usual period of bridge (consult train schedules)? Do any express trains run during the evening? Is lot at such distance, or railroad schedule such, that all guests must stay overnight or for weekends?	<b>AS A GENERAL CHECK</b> At the railroad station platform you can get a typical cross-section of the community, how do the people dress, what do they read on the train? What is the history of the neighborhood; has it improved or deteriorated during the last few years? What is its future likely to be? Are the surrounding communities better or worse, and what trend will expansion be likely to take?
	<b>SHOPPING</b> How far away are provision stores; what type are they? How far away are good clothing stores, druggist, garage, etc. Is there a tea room or restaurant which could be of service on occasion? A caterer? Do the various shops in the neighborhood reflect community pride and prosperity, or are they on the decline?	<b>AND FINALLY—</b> If you can rent the house with an option to buy at the end of a year it would be the ideal arrangement; during that time defects of the house, the character of the neighborhood, and the desirability of neighbors being your friends, will be fairly well established.

### CONSTRUCTION

EXTERIOR	INTERIOR
<b>ARCHITECTURAL FEATURES</b> Do the exterior of the house and its surroundings make an immediate appeal to you? In case you wish to sell it, what would the reactions be on prospective buyers? Does the house lend itself to improvement, or is it hopelessly ugly? Does the house suit its site; is it harmonious with the neighborhood? Does the house look inviting; is its color scheme good? Is the front entrance a welcoming feature? Is the side or rear entrance convenient for service and garage? Can coal or other fuel be delivered without ruining the garden?	<b>PLAN</b> Are the rooms the required number and of commodious size? Are the rooms conveniently arranged—will housekeeping be simple or difficult? (Does the kitchen adjoin the dining room; does the garage open into the hall; etc.) Is the floor area efficiently planned, or are certain rooms unnecessarily large while others are too small? Have the stairs ample head-room? Do the bedrooms have ample closets? Linen closets? Has the first floor a wash room and coat closet? Does the plan permit of an addition without throwing the existing house entirely out of order? How many bedrooms does each bathroom serve? If the garage is attached to the house, is there a fireproof or fire-resistant wall between, as required in certain communities? Are there ample servant accommodations; are they cheerful and conducive to keeping servants contented? Are servants' quarters segregated from the rest of the house; are there service stairs?
<b>CONSTRUCTION OF ROOF, WALLS, ETC.</b> Is the roof of fireproof material? (In New York City all roofs must be fire resisting by 1933.) Will it require little or great upkeep; are the gutters, down-spouts, flashing,	



EXTERIOR	INTERIOR
<p><b>CONSTRUCTION OF ROOF, WALLS, ETC.</b></p> <p>etc., of copper? If the roof is of wood, when was it last re-shingled? Are there any leaks? Do the down-spouts run into the sewer, or well away from the house so as not to flood the basement?</p> <p>Is the chimney in good condition; is it well flashed where it intersects the roof? Do fireplaces draw well?</p> <p>If walls are of stone, are there any cracks in the masonry? Are all joints well pointed up? Is it solid stone wall construction, or only veneer? Are the walls furred on the inside to prevent condensation on the plaster? If the walls are of brick, is it solid brick wall construction, or only 4-inch veneer? Are the joints well pointed up; no cracks? Does salt-peter disfigure the appearance? (An acid bath will remove this, but usually only temporarily.)</p> <p>If the walls are of plaster or stucco, does the surface show any signs of cracking? Has the plaster been applied to the proper kind of surface? (If it is well-bonded it will last a lifetime, but otherwise the plaster will peel or chip off.) If the walls are frame construction, has kiln-dried lumber been used?</p> <p>Does paint adhere evenly, or is it inclined to peel or "blister"? (Small bubbles in dleate that a poor grade of wood or paint has been used.) Do the basement walls and floor prevent water from seeping through?</p> <p>Are all locks and catches in good condition? Does the decorating lend itself to your present furnishings? If not, what will re-decorating cost?</p> <p><b>INSULATION</b></p> <p>If the walls are frame construction, between studs is there quilt like or blown-in insulating material? Is the attic insulated? The basement? Are the boiler and all exposed heating pipes insulated? (The basement should be cool even with a brisk fire going.)</p> <p><b>PLUMBING</b></p> <p>Are all pipes of brass, and of ample size so that the toilet can have a flushometer instead of a tank? Do all exposed parts, such as faucets and drains, have a durable finish? Are fixtures acid-resisting? (This is imperative if they are tiled.) Are there shower baths in conjunction with tubs? If so, are the side walls tiled or of waterproof plaster?</p>	<p><b>SERVICE FEATURES</b></p> <p>If the house is large is there a servants' stair to upper floors, or must servants use the same stairway as members of the household and guests?</p> <p>Are the convenient cupboards of adequate size and recognized quality in the kitchen and bath rooms? Has the kitchen a disappearing ironing board?</p> <p>Is the heating system of modern type, or will it be necessary to replace it soon? If there is an oil-burner, is it efficient and noiseless? Can the same be said for the electric refrigerator? (It is strongly advisable to visit the house when both furnace and refrigerator motors are in operation.) Is there a system for controlling heat and humidity? (Air conditioning will probably become a recognized requirement within the next decade.)</p> <p><b>FLOORS</b></p> <p>Are floors of soft wood? (This means splinters and constant refinishing.) If floors are of hardwood, are they of only 3/4-inch thickness, or of 3/8-inch material? Have all upper story rooms sub-flooring underneath the finish floor? Are the floors in good condition; if not, what will refinishing cost?</p> <p><b>LIGHTING AND WIRING</b></p> <p>Are there numerous electric outlets, especially base plugs? Is the house specially wired for an electric stove? (The ordinary base plug will not serve.)</p> <p>Are the wall brackets conveniently placed? Are the electric circuits overloaded so that fuses will be apt to "blow out" when a toaster or vacuum cleaner is attached? Is the telephone now in a convenient location?</p> <p><b>GENERAL FEATURES</b></p> <p>Is there a recreation or children's play room? If not, is there basement or attic space where one can be contrived? Is there a living room fireplace; a dining room fireplace? Do they ever smoke? (Burn some papers to see.)</p> <p>Do all doors, cupboard doors, drawers, etc., open and close readily? Is all the hardware on these in good condition?</p>

FINANCIAL

COST	UPKEEP	DECISION
<p><b>BEFORE TAKING TITLE</b></p> <p>What is the price of the house and how much of this must be paid in cash? What can you afford to pay down and still have a satisfactory emergency fund intact? How does the property and its price compare with what you can find out about neighboring parcels?</p> <p>What first mortgage arrangements can you make? (A savings bank or building-and-loan is preferable because there are no re-financing charges.)</p> <p>Will it be possible for you to pay down all that is required over and above the first mortgage? (Otherwise a second mortgage will tend to become a very expensive item, both for the original "bonus" and for the subsequent renewals. Generally all of the advantages lie with the holder of the second mortgage.)</p> <p>Rather than carry a high second mortgage it is wiser to build or buy a less expensive house, and plan on making an addition later. The original financing "bonus" is concealed in the price of the house—its subsequent renewal comes as a shock.</p> <p>Under expenses, over and above the sales price, have you included: (1) Cost of the "instruments" and their recording; (2) Lawyer (it is worth his fee and more to get a good one experienced in real estate law); (3) Title (it is advisable to have it searched and insured); (4) Proportionate taxes and interest charges to date of sale?</p> <p>Are the boundary lines (especially at corners and all other angles) indicated by permanent markers? If not, what will it cost to set such markers?</p> <p>What assessments and taxes are at the present time due and unpaid? Are any new ones likely to be levied in the near future? Are there any nearby "improvements" contemplated by the local authorities which are claimed will enhance the value of your property, but which will result in additional assessments?</p> <p><b>AFTER TAKING TITLE</b></p> <p>Is the house provided with copper or bronze screens, and are they half or full length? Are there storm sash or weather strips already provided? (Over a comparatively short period of time these will effect heat-saving amounting to more than their cost.)</p> <p>Are the window shades in good condition; sunproof? (If it is found necessary to replace them, it will be well to investigate materials now on the market which on the inside can match or harmonize with wall paper, hangings, etc.) Will re-decorating of walls be necessary, or exterior painting?</p> <p>Has the basement adequate shelving, coal bins, laundry facilities, etc.? Has the basement reasonable head-room, and is the ceiling finished with plaster or wall board? (The latter insulates, prevents fire from spreading, and makes for improved appearance.) Will new furnishings be required, such as curtains and rugs, if latter will not fit? What will winter's fuel and moving charges amount to?</p>	<p><b>THE HOUSE ITSELF</b></p> <p>What would be the interest on the first mortgage? What would be the interest on the second mortgage?</p> <p>How much of an annual sinking fund must be provided for such re-financing as will be necessary unless a savings bank or a building-and-loan association holds the mortgages? What would be the taxes for property, water, school, county, road, light, etc.? What would be the rate on fire and burglary insurance?</p> <p>What would depreciation and upkeep amount to? (While this may be small for the first year or two, it will increase more rapidly later if repairs are not made at once, and should be provided for by establishing a sinking fund.)</p> <p>Commution, if outside the city—is the ratio of this to the combined "rent" charges too high? Find out from some reliable source whether the local government is economically and honestly managed, or is it run for the benefit of the politician?</p> <p><b>HOUSEHOLD EXPENSES</b></p> <p>Is the rate on gas, electric and telephone reasonable? Is the insurance rate excessive due to the location or surroundings of the property? Are collections for garbage and ashes included in the taxes, or must they be paid for separately?</p> <p>How much fuel is necessary, and what kind does boiler require? Could this be lessened by installing adequate radiator valves, and by using a cheaper type of coal with a blower?</p>	<p><b>GENERAL</b></p> <p>In the annual cost of the house have you included the interest on your own money invested? Will the added expense over and above your present living quarters be worth the added financial burden? Is a rise in property value likely to pay for this difference?</p> <p>Have you obtained the expert and unprejudiced opinion of an accredited assessor (his fee may save you thousands), or a bank lending official? (Everything cannot be expected to be ideal, but you should not rely on only the word of the interested party making the sale.)</p> <p>If there are practical features of the house sacrificed to esthetic advantages in appearance, how will they effect the running of the household, and a re-sale?</p> <p><b>ADVANTAGES NOT RECKONED IN DOLLARS</b></p> <p>A home provides a healthy and wholesome means of bringing up a family. It is a means of gaining good health (and retaining it) and a source of increasing satisfaction, through working in the garden. There is justifiable pride in owning an attractive home.</p> <p><b>RE-SALE VALUE</b></p> <p>Constant care of house and garden with gradual improvements increase chances for the house proving to be a good investment. As an investment a house will not drop as much in value proportionately as liquid stocks. (Of course, neither will it be as readily marketable.)</p>

It is not our idea that if all the questions in these lists cannot be answered favorably, a property should immediately be dismissed from mind. Far from it. Such a place is commonly found only in dreams.

Some of the considerations offered are vital to everyone; others are of extreme importance to but a few. Remaining are the desirable although not essential qualities, and each of these should be carefully weighed against the others and against such factors as price, carrying charges, the need for an immediate decision, etc.



## Katherine Brush goes completely modern



BRUEHL-BORGES PHOTO

THE problems that confronted the architect, Joseph Urban, when he came to decorate the New York apartment of Katherine Brush were far more difficult than those faced by the *Young Man of Manhattan* or any situation created by the *Red Headed Woman*. As the only light was from two tall north windows, a coldness had to be overcome. So Mr. Urban closed off the east and south corners, developing the latter into a bright, airy glass pavilion where the sun streams through orange and yellow chiffon curtains.

Round mirrors on opposite walls are the real architectural element of the room. They act as powerful agents to set the room into motion.

The fireplace wall is a study in white. The walls are white

plaster. The fireplace is white marble. The niches are covered with white leather, and the large couch which is connected with a low bookcase is upholstered in white leather. The cushion is white velvet with a red stripe to repeat the scheme of the fabrics used. The legs of the two comfortable leather seats built in the niches are transparent glass. The metal used as a protection at the base and to outline the niches, around the fireplace and to frame the large circular mirrors is highly polished silver.

The opposite wall has the same treatment in white except the large couch here is upholstered in a geranium red velvet and whereas on the opposite wall seats are built in the niches, here we have bookcases in the niches. The visible portions





CONDÉ NAST STUDIOS

of the niches are again white leather, the bookcases are white lacquer but the inner side of the shelves are in red lacquer to match the upholstery of the couch, and the books complete the color scheme.

The north wall with the two tall windows is painted a black-blue. A window wall is always dark in contrast to the light effect and in this case the darkness is emphasized to harmonize with a painting which Miss Brush already owned, and to relate it to the adjoining wall the same geranium-red velvet of the couch is again used for the curtains.

A silver head by Josef Hoffmann of Vienna embellishes one of the bookcases, and a center piece of silver by Dagobert Peche, another famous Viennese, adorns the mantel.

The carpet in the room is black and a few large squares are woven in to repeat or reflect the warmth of the various reds that are used in the room.

Along the shelves which line the sides of the right-angle sofa before the fireplace gayly-hued book bindings weave a brilliant tapestry of color in dramatic contrast to rug and sofa frame. White leather upholsters the sofa and zebra striped cushions provide accent.

To be happily liveable a room should both express the thoughts of the designer who controls the scheme and makes the room artistic and should contain furniture and articles cherished by the owner. With commendable skill Mr. Urban has used Miss Brush's treasured possessions in his scheme.



## Sixteen different patterns of brickwork



COMMON BOND



COMMON BOND WITH FLEMISH HEADER COURSE



RUNNING BOND



RUNNING HEADER BOND



ENGLISH BOND WITH ENGLISH CORNER

**COMMON BOND.** Several stretcher courses (bricks set with side face showing), usually six, are laid up and then a header course alternates. A three-quarter brick on the corner of each header course is necessary to make the brick "break joint".

**COMMON BOND WITH FLEMISH HEADER COURSE.** Identical with common bond except that header course is replaced with a course alternating headers and stretchers.

**RUNNING BOND.** Brick laid up in stretcher courses only. A wall made in this bond is structurally weak. Metal ties must be used to secure facing brick to the wall backing.

**RUNNING HEADER BOND.** Only headers show. This gives a heavy wall of small units. Joints are made to break by a three-quarter brick on corners in every other course.

**ENGLISH BOND WITH ENGLISH CORNER.** Alternating courses of headers and stretchers, headers being centered on stretchers. English corner is made by placing a "closer" (quarter brick) next to the corner brick in each header course.

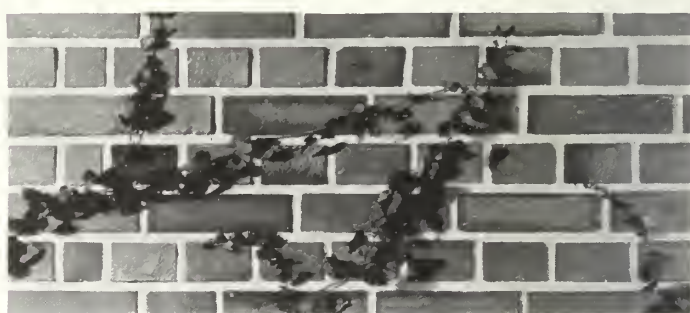
**ENGLISH BOND WITH DUTCH CORNER.** A Dutch corner is made by placing a three-quarter brick on the corner in each stretcher course; "closers" are omitted.

**ENGLISH CROSS BOND.** This differs from English bond only in that ends of all stretchers are not directly above or below each other in the same respective vertical lines.

**DUTCH CROSS BOND.** The Dutch varies from the English by the method of starting the corner. In this bond, the Dutch corner is the same as shown for "English Bond with Dutch Corner."



ENGLISH BOND WITH DUTCH CORNER



ENGLISH CROSS BOND



DUTCH CROSS BOND



# Select one of these for your garden wall

**FLEMISH BOND WITH DUTCH CORNER.** Alternate headers and stretchers in every course. Dutch corner is made through placing a three-quarter brick on corner in every other course.

**FLEMISH BOND WITH ENGLISH CORNER.** Differs from the same with Dutch corner in method of starting corner. English corner uses a "closer" next the header in every course.

**DOUBLE STRETCHER FLEMISH BOND.** Each course is made with two stretchers followed by a header. Joints between each pair of stretchers are concealed, or "blind".

**FLEMISH CROSS BOND.** Alternate stretcher courses and Flemish header courses in which all headers are in vertical lines while stretchers in each course break joint.

**MODIFIED FLEMISH BOND.** Flemish bond is capable of many variations. In this one a Flemish course alternates with a stretcher course.

**FLEMISH SPIRAL BOND.** Made by laying each course with alternate header and stretcher. The headers break joints over each other and thus emphasize the design.

**GARDEN WALL BOND.** This bond is made by placing three continuous stretchers in each course, followed by a header.

**DOUBLE STRETCHER GARDEN WALL BOND.** Identical to the Double Stretcher Flemish Bond except that in the Double Stretcher Garden Wall Bond the joints between the two stretchers are not constructed as "blind" or concealed joints.

These examples of brick patterning are the work of A. D. Taylor, landscape architect.



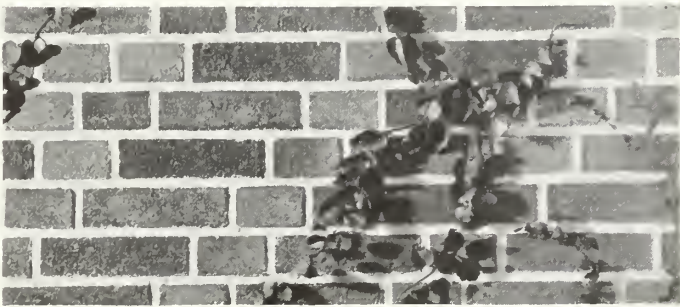
FLEMISH CROSS BOND



MODIFIED FLEMISH BOND



FLEMISH BOND WITH DUTCH CORNER



FLEMISH SPIRAL BOND



FLEMISH BOND WITH ENGLISH CORNER



GARDEN WALL BOND



DOUBLE STRETCHER FLEMISH BOND



DOUBLE STRETCHER GARDEN WALL BOND



## What's new in building and equipment

**AUTOMATIC COAL STOKER.** A mechanical stoker with the appropriate title of "Fire King" has recently been announced for installation in any standard residence furnace or boiler that burns coal. Uniform, clean heat is provided with economical grades of coal, accurately fed to the proper amount for the size fire required. The mechanism is said to pay its own way in the fuel that it saves, as underfeed firing and forced draft assure complete combustion without smoke.

Stoker is supplied with dual automatic control. A wall thermostat regulates the size of the flame to maintain living room comfort. At the same time, a switch responsive to chimney stack temperature will not allow the fire to go out on mild days should the thermostat be inactive.

The fuel hopper compartment has a capacity of 250 pounds. Coal is fed from this to the fire pot of the heater at any required speed up to 40 pounds per hour. All moving elements are fully enclosed to prevent accidental injury and protect operating parts from dust and dirt. The maximum height of the hopper is 34 inches, while the mouth is four inches lower for convenience in filling. Installation may readily be made from either front or side of an existing house heater. The device is a product of the Fire King Stoker Co.

**SHEET METAL SHOWER ENCLOSURE.** A shower compartment enclosed with decorated sheet metal, either aluminum alloy or galvanized iron, has recently been announced. Having for its base an art marble floor receptor with non-slip surface, that may be set upon any rough or finished floor, the enclosure is entirely independent of the structural members of the house. Receptors are supplied in four mottled tones, sheet metal sides with baked prime coat or any one of five plain colors. Standard equipment includes waste outlet, strainer plate, curtain rod and soap dish. A glass door is optional.

Since installation does not require any preparation of walls or floor, and complete assembly may be accomplished within the receptor area, this enclosure is particularly adaptable for remodeling. Two sizes are available, 32 inches square and 36 inches square, each 81 inches high. The side walls are drilled in appropriate locations for any make of shower head and valve selected. The side walls come in three sections that lock to each other at the two rear corners and grip the receptor entirely around the base. Henry Weis Mfg. Co. are makers of the product.

### These recent developments will interest homeowners and builders · By Gayne T. K. Norton

**INTERIOR WOOD PANELING.** A new construction method, whereby wafer thin wood veneers are applied as a finish to rigid building board, is reported to save 25 percent of the cost of wood paneling. Retaining the essential character and beauty of wood paneled interiors, this product embodies advantages in construction and finish. The producers of this special paneling, the Grand Rapids Interior Paneling Co., are prepared to offer 72 varieties of beautiful woods, with special attention given to selection and matching of veneers. The wood surface is finished under supervision of experienced experts at the plant, and delivered to the job ready to be set in position.

**AIR CONDITIONER FOR STEAM BOILERS.** One of the most recent air conditioners to appear on the market is designed to operate in conjunction with either a new or existing steam boiler. Air is drawn into the unit from the basement, passed through two filters and discharged upward over an extended heat transfer surface that is kept hot by steam piped from the boiler. The tempered air is then passed through humidifying screens, out into basement leader pipes and up through ducts to the rooms. Humidity and temperature are under automatic control.

The air conditioner, encased in a square, vertical cabinet, is a product of the General Electric Co. It is mounted on four pipe stem legs that place it close to the ceiling for direct connection to the basement leaders. Heat exchanger, humidifier and outlets to leaders are contained in an upper section, blowers, motor, filter and control box below.

A "humifilter" made by the same company is designed for installation in houses heated by radiators. The device will circulate, filter and humidify the heated air. Automatically controlled by a humidistat, the unit operates on an ordinary electric circuit; current consumption is equivalent to that required for a 40-watt bulb.

**ASBESTOS CEMENT SIDING.** One of the latest products put on the market for residing frame houses is made from portland cement. It is fireproof, unaffected by weather and requires no outlay for upkeep.

Designed to simulate a brick wall surface, the product is recommended as a veneer over frame walls where costs must be kept at a minimum.

Made of portland cement reinforced with asbestos fibers, the siding is available in strips 30 inches long and six inches wide. The length is divided into three brick units each nine inches long, extending up two and one half inches from the bottom. The remainder of the slab constitutes a headlap which will be covered by the slab to be applied next above. Brick units protrude from the face of the siding and are mottled and colored to enhance the brick appearance.

Wood nailing strips are recommended for proper fastening and to level up any irregularities of wall surface. Nails are driven through holes punched through the upper portion of siding strips. Exposed corners may be flashed, the siding mitered and joint cemented weather tight; or a copper corner bead may be utilized, against which the siding is tightly butted. The Ruberoid Co. manufacture the product.

**PORTABLE LAMP.** To make it easier to perform odd jobs about the house after dark, a new type trouble finder lamp has been marketed by Spence Sales Corp. In this flash-light of handy size, a light is poised at the end of a ten inch, nickeled flexible cable which may be bent into any position and will "stay put." When looking at the far side of the roast in the oven or for some missing article under a piece of furniture, the housewife will find it very useful. The case may be clipped to vest or belt, leaving hands free to work in the illuminated area.

**FLEXIBLE STEEL DOOR MAT.** To save wear and tear on floors and their coverings, and reduce house cleaning, a flexible door mat of galvanized steel is a recent offering. One at every entrance door will encourage scuffing the shoes free of snow or mud before entering the house. Beautifully patterned in a design that will not catch French heels, the mat, while flexible, remains perfectly flat. It cannot freeze solid, nor become soaked or dusty. Produced in three sizes for home use, it is guaranteed for (Continued on page 66)





BRUEHL-BORGES PHOTO

CONDÉ NAST STUDIOS

## Aristocrats of the kitchen

For generations the world has cooked its star foods in copper. These shining examples suited to modern kitchens come from American, French and English makers. The frying pans are French copper from the Bazar Français. (Center) Decorative Rome copper lined with chromium. The saucepans have detachable rosewood handles. The handles of baking dish and mixing bowls are of cool brass. Lewis & Conger. The big kettle is English copper from Lewis & Conger









THE AUTHOR'S KITCHEN-SALON

not cooked. Parmesan cheese is grated over the whole; slices of bacon which have been carefully browned and strained are placed across the tomatoes; the whole is placed under the electric broiler until it is piping hot, the flavors all blended but each ingredient still distinct. The casserole must be large enough so that the whole is attractive in color and arrangement.

In my kitchen, the frying of doughnuts is socially popular. The manual skill required in cutting out little rounds of batter; catching them on the palm of the left hand and slipping them into the hot fat is a delicate and interesting bit of manual technic, and, of course, the only time to eat doughnuts is when they are hot from the kettle. I use just enough of the dough for the number of people I serve, and put the rest back in the refrigerator for the next time. Doughnuts and coffee have become very popular in my kitchen.

In one side of my kitchen dresser I have a salad cupboard. Here are all the different vinegars: white wine, red wine, malt and tarragon. Here are the cloves of garlic; all the oils. Here are the condiments; all the accompaniments (*Continued on page 62*)



CHARLES DARLING

VEGETABLES AS DECORATION





## Home weather-making for pleasure and profit

Reported by Arthur Bates Lincoln

HOUSES equipped for radiator heating may enjoy the many advantages of conditioned air with a system similar to that illustrated. Air heated by the radiators is drawn to the cellar equipment from one room, where it is properly conditioned, and returned to a central point. Healthful air will disseminate throughout the house from this location. This type of equipment may be added to almost any house now standing, and will require no changes to existing equipment

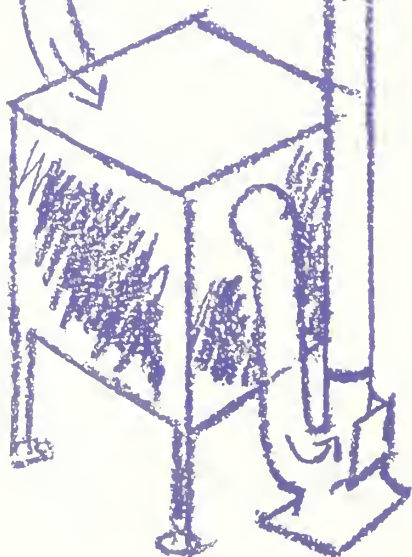
THIS is a story about interior weather, good, bad and home-brewed. When a constant headache makes life appear drab, or a rug tears as a table is moved over it; when an antique piece falls apart in your hand, or the piano sounds as though it had never been tuned; when Junior comes down with a cold—the chances are that the climate of your house is to blame.

It is very possible, we are told, that the recurring headache may be due to lack of proper ventilation, the torn rug and broken antique to want of sufficient moisture, and Junior's cold to aridity, dust and germs. With this understanding comes the news that unsatisfactory indoor weather need no longer be accepted with meek resignation.

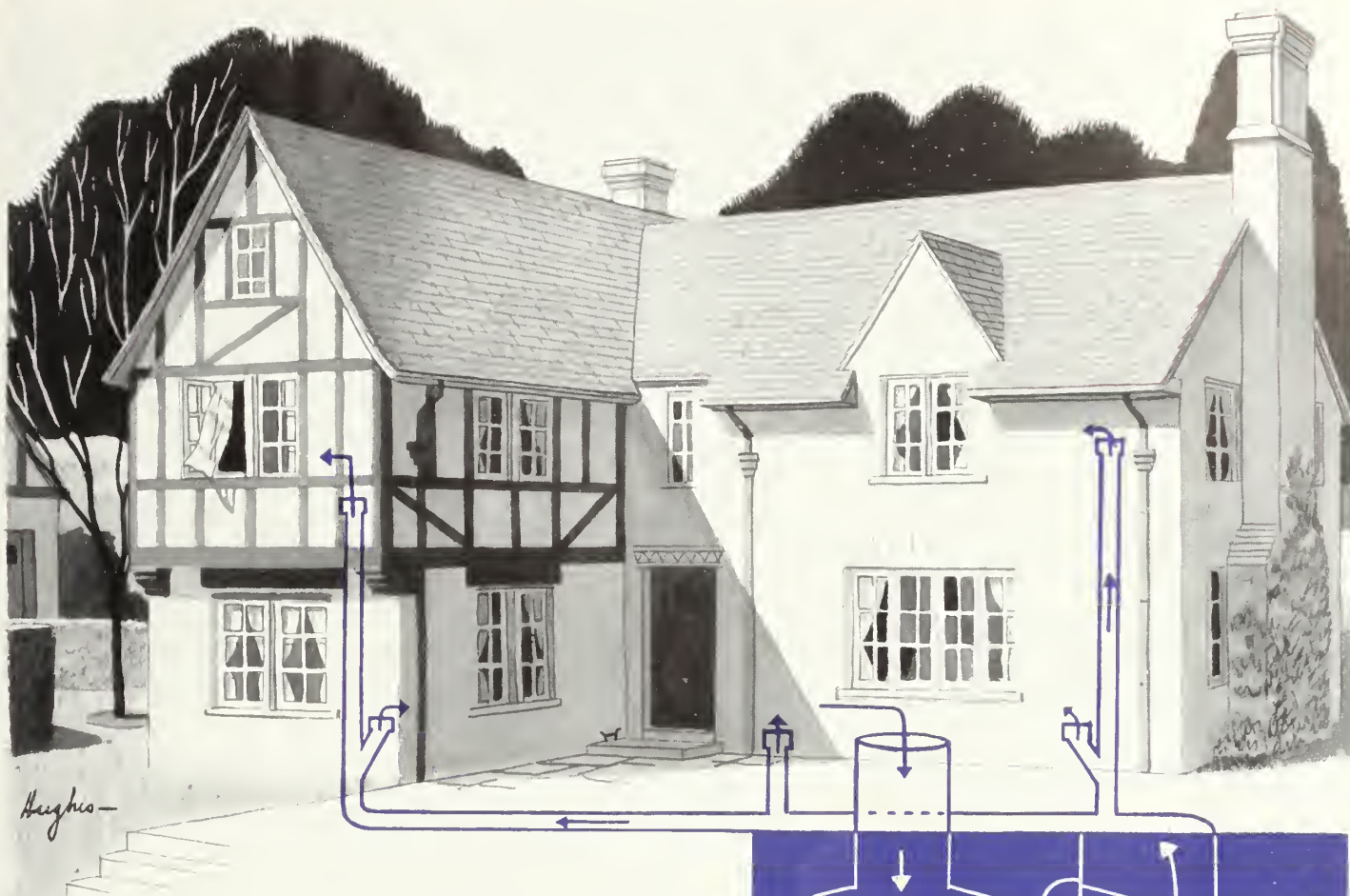
Something can certainly be done about it. Ideal homemade climate may now be enjoyed at all times through the medium of properly conditioned air.

Magic words these, foretelling great strides forward in comfortable living. Not since the day that electricity was first introduced into houses have we witnessed such an important factor in the improvement of our living conditions.

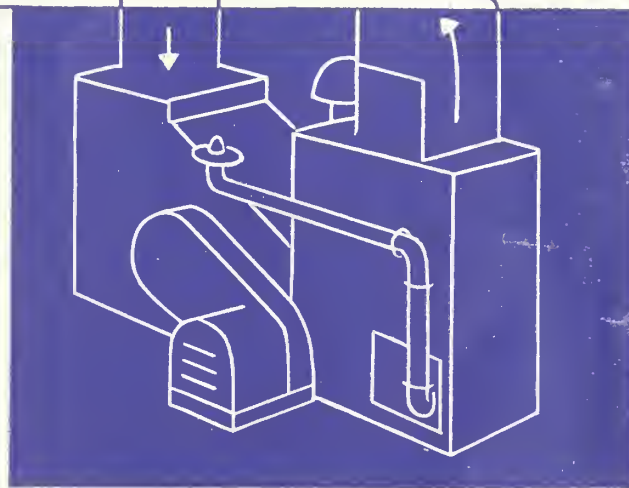
Seven factors are involved in air conditioning. These are: 1—Measured and complete air distribution. 2—Provision for winter temperature control. 3—Air cleansing. 4—Automatic supply or control of humidity during winter. 5—Summer cooling with air circulation. 6—Provision for







**A**PPARATUS to provide ideal indoor climate has become a feature of the modern home. Air from a main room on the first floor is drawn down to the mechanism in the cellar, where it is passed through several corrective stages. Properly conditioned it is sent through ducts to each individual room. In this manner ideal atmospheric conditions are maintained in every room of the house. The complete plant for the manufacture of weather will function winter and summer



summer cooling with mechanical or other type refrigeration. 7—Dehumidification, or control of relative humidity in summer.

In the properly conditioned home, the air will at no time be colder than 68 degrees F. or warmer than 70; moisture content will remain fixed at about 40 per cent relative humidity; dust and germs will be absent, and the steady movement of air without drafts will provide thorough, even ventilation. Every day will then become the ideal day in June.

Until recent years heat production was accepted as the ultimate in indoor weather. Manufacturers steadily improved the efficiency of their burners, boilers and furnaces to make and deliver heat to the

rooms. Then these and other pioneers began to add fans, filters, air washers, humidifiers and refrigerating units, and residential air conditioning became a fact.

Improved health, greater comfort and protection of property are the primary results of conditioned air. A properly balanced humidity rewards you with bodily comfort during the winter, whereas super-dry air will excessively evaporate the moisture from the body, making you feel chilly when the thermometer shows the room to be sufficiently warmed.

Conditioned air protects furnishings and furniture, since moisture is no longer evaporated from the glue in furniture joints;

floors do not squeak; woodwork does not warp. The cleanliness of conditioned air saves much labor. Not only is housework considerably lessened, but rooms also will look fresh at all times.

Air conditioning appeals to everyone; to the builder of the new house, and the owner of the old one. The apparatus by which interior weather is improved renders various degrees of service. There are complete conditioners that operate every day in the year. For such all-year weather manufacture the plant is usually set up in the basement. Air is drawn to this point from the house and outdoors; dust is filtered out, in some cases washed out; moisture and heat are (Continued on page 63)



Whitewashed brick with half timber accents for a Connecticut residence after the Norman style



A TENDENCY toward over-ornamentation is probably the worst pitfall in the way of a small house architect. In designing the home of Franklin Edgerton at New Haven, Frank J. Forster has avoided this by using the units of the house in a way to give character, and by relying on texture and timbering for accent

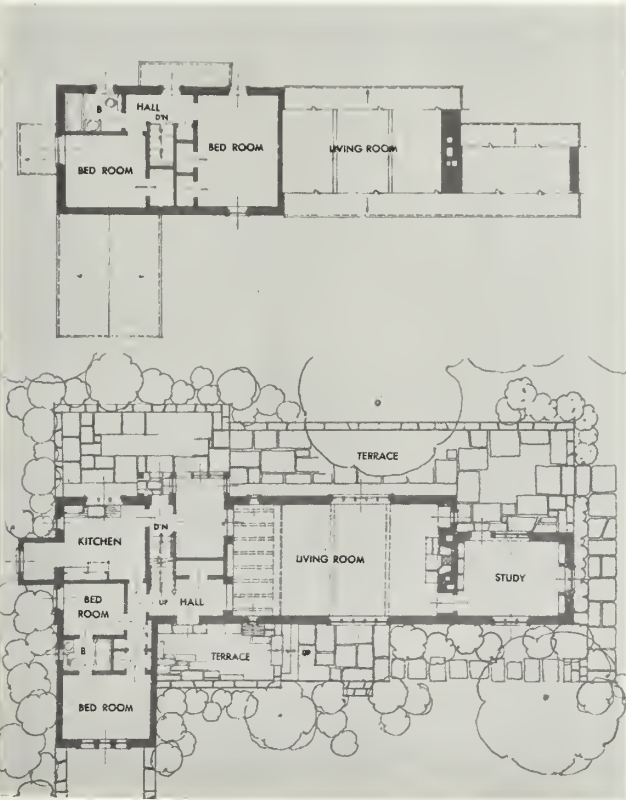
FLAGGED terraces carry from entrance door around three sides of the house. The large view on the opposite page shows the road façade. Below it is the approach to the entrance. To the left is the rear terrace, with the study in the foreground, living room beyond. At the top of the page is the study wing

THE house is gathered into three divisions, radiating from entrance hall and adjoining corridor. Corner portion is service unit; right wing contains living room and study; the wing at right angles to the main body has two bedrooms and a connecting bath. On the second floor are two bedrooms and a bath





ROBERT MACLEAN GLASGOW







MARTINUS ANDERSEN

### Smart effects gained with limited outlay

**ALTHOUGH** done on a budget, this New York living room gives no sign of the depression. The smart effect is due to an unusual color scheme, various inexpensive, well-designed fabrics cleverly combined, good pieces of furniture and the use of white. Louise Tiffany Taylor & Elisabeth Low, decorators

**W**ALLS are brown-red with white moldings. White screens, lamp shades, sofas in white rep with red fringe, and gay chintz are striking against this background. Windows, uncurtained save for Venetian blinds, have valance boards edged with silk tassels. Slip covers are chintz and powder blue satin



# The problem of water for the country house

By Thomas Hamilton Ormsbee

An adequate supply of pure water is the greatest necessity of any family. Nothing disrupts a home so quickly and completely as water shortage. From experience this writer would far rather see his family on a wheatless, meatless, sweetless ration than again curtail its baths and showers. "We can be careful and only use the minimum" sounds easy, but before long everyone is against father. He is mean and uncivilized the way he watches the water supply. Anyway, it is all his fault. He should have known the supply would not last. A moron could see it was not large enough. Meanwhile water diviners, well-diggers and drillers add gall and wormwood to the situation.

Before deciding on any source of water consider what the daily needs will be. From long observation it has been found that the average country place requires 50 gallons of water a day for each member of the family, servants included. To allow for guests, one or two should be added to the number comprising the household. This will give ample water for toilets, baths, kitchen and laundry use as well as for gardens and lawns. If cars are to be washed at the garage or pools maintained in the garden, 50 gallons should be added to the daily demand for each car or pool. If there is a swimming pool, its capacity should be figured by cubical content multiplied by seven and one-half—the number of gallons to the cubic foot—and allowance made for from 15 to 25 per cent fresh water daily.

By these figures a family of seven should have a daily water supply of from 400 to 500 gallons.

Looking at water supply from the angle of source, daily production of springs or drilled wells can be easily ascertained by remembering that a flow of one gallon per minute produces 1,440 gallons in twenty-four hours. By this it is evident that a flow of ten gallons a minute means 14,400 gallons a day which at 15 gallons a bath or shower is practically enough water to wash a regiment.

### ESTIMATING PRODUCTION

Estimating the daily production of water from a shallow dug well is more difficult. The number of gallons standing in the well can be obtained by using the mathematical formula for the contents of a cylinder, but only observation will tell how rapidly it replenishes itself when pumped



dry. Country plumbers, however, have by long experience found that a well of this type which in dry weather has five feet of water can be counted on to provide the fifty gallons a day each for a family of seven with enough over for extras.

The three main sources of water for a country home are a spring, a shallow well and a deep or artesian well. Of course if the place is located beside a lake the entire water supply may be drawn from it, but before this is done the question of contamination should be settled. In the same way spring water or that from a shallow well should be passed on by a bacteriological laboratory to be certain that it is potable. Where the supply of drinking water is limited, the household resources can be supplemented by rain held in cisterns or water from a nearby brook.

### ARTESIAN WELLS

Artesian wells have two points that make them worth the cost. There is no question of the purity of the water and such a well never goes dry. It has tapped subterranean sources that are unaffected by local causes of contamination and, at the same time, are not immediately related to rainfall.

Geography and geology not only govern water supply but dictate the kind of water system. If on a hill rising above the level of the country place there is a pure spring, Nature has presented the owner with the simplest and cheapest system. A pipe from spring to house and storage capacity at either point is all the equipment needed. Gravity which works for nothing and boards itself does the rest. If the spring is located lower than the house, a pump that will raise the water, force it into the pressure tank and out of the faucets must be installed. It can be operated by an electric motor, a gasoline engine or a windmill. If the spring has a large flow, a water ram is advisable. With this hydraulic machine three-quarters of the water that flows into it is utilized to force the balance into the elevated storage tank which may be located in the attic or elsewhere.

When the search for water goes below ground, one must reckon with geology. What lies below the turf decides the type of well. If it is sand and gravel with a high water-table—the level of subterranean water—an excellent well can be had cheaply. With such subsoil conditions, the practice is either to bore with a man-operated well-auger far enough to reach the water-table and then insert the pipe through which the pump will suck the water upward or to drive the pipe down with a heavy sledge-hammer. In either case, the water is but a few feet below the ground and a shallow well pump which can raise water 22 feet by suction will be all that is required.

Where conditions are not so favorable and the hunt for water must proceed through other subsoil formations, there are two types of well that can be constructed—the dug and the artesian. With the former, as its name implies, a shaft from six to ten feet across is dug with pick and shovel until adequate water is reached. Then the hole is lined with stone laid dry, that is without cement or mortar, until a few feet from the surface. This construction allows water from the surrounding area to seep into the well where it is retained to be drawn upward by the pump. It is obvious that wells of this type cannot be built through ledges or solid rock. In fact, boulders of unusual size sometimes force diggers to abandon a shaft and start afresh.

### THE PUMP

Dug wells are seldom deeper than 60 or 75 feet and the majority do not go down further than suction limit, the 22 feet that a shallow well pump will raise water. Because of the type of construction they depend on the water contained in the upper layers of the subsoil and so are more readily affected by dry weather. Although not drought-proof like the artesian variety, a dug well can be an excellent water source and supply amazingly large quantities. Also the cost of sinking such a shaft is far less than that of drilling. If the water is (*Continued on page 66*)





Rose Hill—a Georgian residence  
overlooking Virginia's Blue Ridge



THE GARDEN WELL



DINING ROOM

REPLACING the original Rose Hill, burned down in 1930, the new home of Mrs. William R. Massie in Albermarle County, Va. is a splendid Georgian structure that well upholds the fine architectural traditions of the section. William Lawrence Bottomly was the architect

WOODWORK, paneling, classic overdoors and mantel in the dining room, at left, came from an old Colonial house. The mellow toned wall paper, depicting scenes from Captain Cook's ill-fated expedition to the South Seas long adorned an English country house





FRONT FAÇADE



THE GARDEN ENTRANCE



END OF LIBRARY WING

AT THE right above is the east end of the residence, to which a bricked path leads through a little arbor from the garden. The exterior of the library, located at the end of one wing, is shown directly above. A guest wing is the balancing unit at the other side of the house

THE entrance drive approaching the house ends at the courtyard shown to the right, which is formally planted, and superbly beautiful in Spring when the Azaleas are in full bloom. Mrs. Massie is a noted gardener and her gardens are among the most famous in Virginia



COURTYARD ENTRANCE





## The music hall displays powder rooms by artists

THE powder rooms and women's lounges in the new Music Hall in Radio City fairly bristle with ideas in decoration. (Left) The history of cosmetics charmingly painted by Witold Gordon in fragile colors on a white ground lines the walls of this lounge furnished with white lacquer pieces upholstered in white patent leather and beige plush.

FURNITURE, lights and decoration by Donald Deskey in collaboration with many well-known artists. (Below) One of the lounges with a mural by Henry Billings in brown, gray and Pompeian red. Walls, brown and silver fabric; chair, Pompeian red rough textured material; sofa in ombré brown and silver velour. Tables, aluminum and black formica.







BODORFF



## Modern interiors at Rockefeller Center

WALLS in another gay room are entirely covered with floral murals by Yasuo Kuniyoshi in subtle greens and off-whites on a light ground. Circular mirrors have indirect lights at bottom; black lacquer and patent leather stools

ONE of the smartest powder rooms is sixteen sided, lined in mirrors above a yellow glass dado. Ceiling is white lacquer, stools white lacquer and leather, white satin curtains. Circular seamless rug is in shades of blue





WOLFGANG VENNEMANN

## Private swimming pools of southern France for use by night as well as in the day

FASHIONED from the solid rock and buttressed with suitably massive masonry, the swimming pool of William Wessel's villa at Villefranche, not far from Nice, is a unique example of what can be done in the development of an unusual site

AT night, seen from above, Mr. Wessel's pool presents a striking appearance. A battery of sunken lights, beneath the terrace, throws its radiance through the clear water and changes after-dark swimming from an *cerie* to a pleasurable experience

ANOTHER of the famous French swimming pools is featured at Maxine Elliott's villa at Cannes. Here, too, artificial illumination is utilized to dramatize the pool and emphasize some of the salient architectural features of the adjacent villa





ARCHITECTURAL character is projected into many of the German pools, as evidenced by this double one in Berlin. It is chiefly from the house terrace that this fact is apparent; viewed from other points, the planting is the dominant influence

THE pool in the center of the page is illustrative of that restraint in aquatic planting which should be practiced in almost every instance. The water is not cluttered up with a miniature jungle—just loosely grouped Lily pads and blossoms

AN interesting garden treatment for a town area that is rectangular and of moderate size is shown below. It provides two sharply contrasting sections—the smooth expanse of lawn, and the pool with luxuriant flowers crowding close about



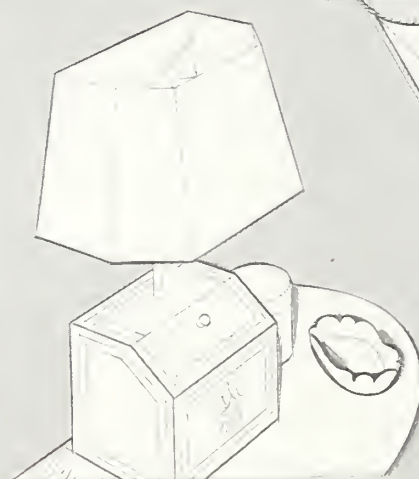
Three formal garden pools from Germany that suggest ideas of value to America







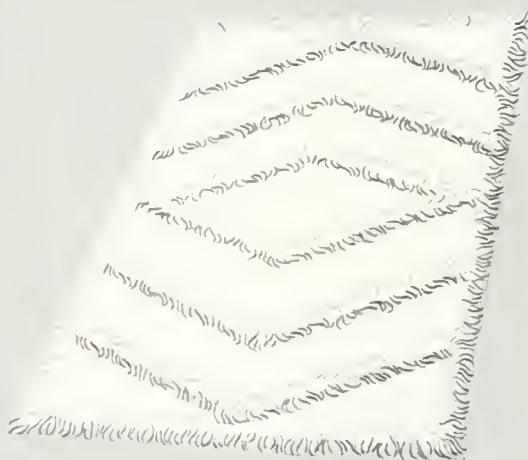
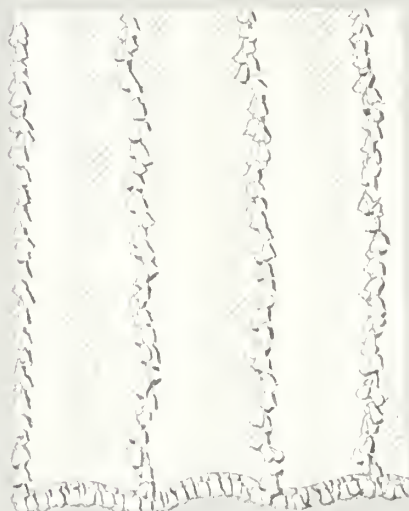
Lamp for narrow space  
made from old pewter  
candle-mold. Metal shade



Another bright lamp  
for limited space —  
Chinese tea caddy  
flat at back



Heavy gold cord on  
sheer material gives  
form and design to  
thin curtains



Thick wool fringe  
conceals seams on  
rugs made of strips  
of carpeting or felt

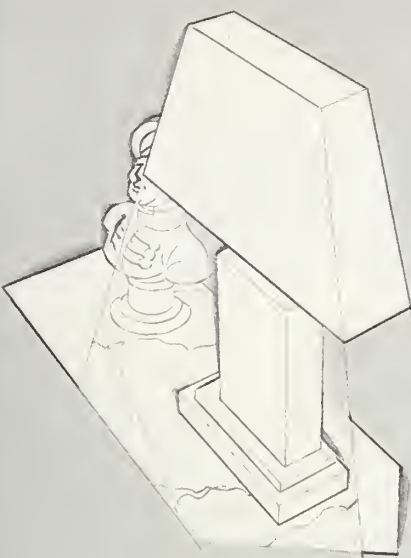


Pearl discs, bars  
and stars; tassels  
sewn at intervals  
and cascading  
tassels used to  
form designs on  
curtains

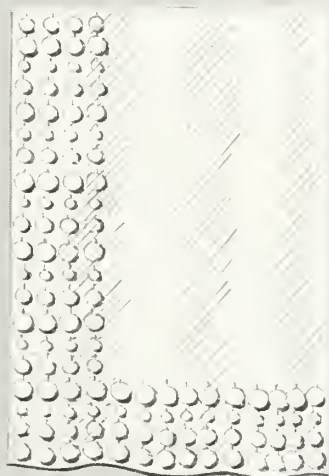


Things to do indoors —

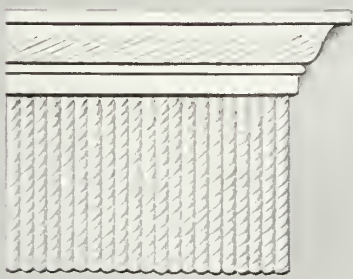




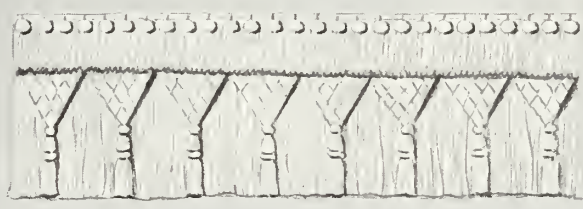
Lamp and shade  
for narrow space  
made of metal  
or painted wood



Pearl discs in various  
sizes or ball fringe  
sewn on curtains to  
make a border



Rope molding cut  
and placed together  
to simulate fringe.  
Right - Four kinds  
of fringe used to  
make a border



Centerpiece of fruit  
baskets in various  
sizes placed on  
leaves. Ideas on  
these pages are by  
H. Q. Erwin

And how to do them



## House & Garden offers its Second Little House

Julius Gregory, architect

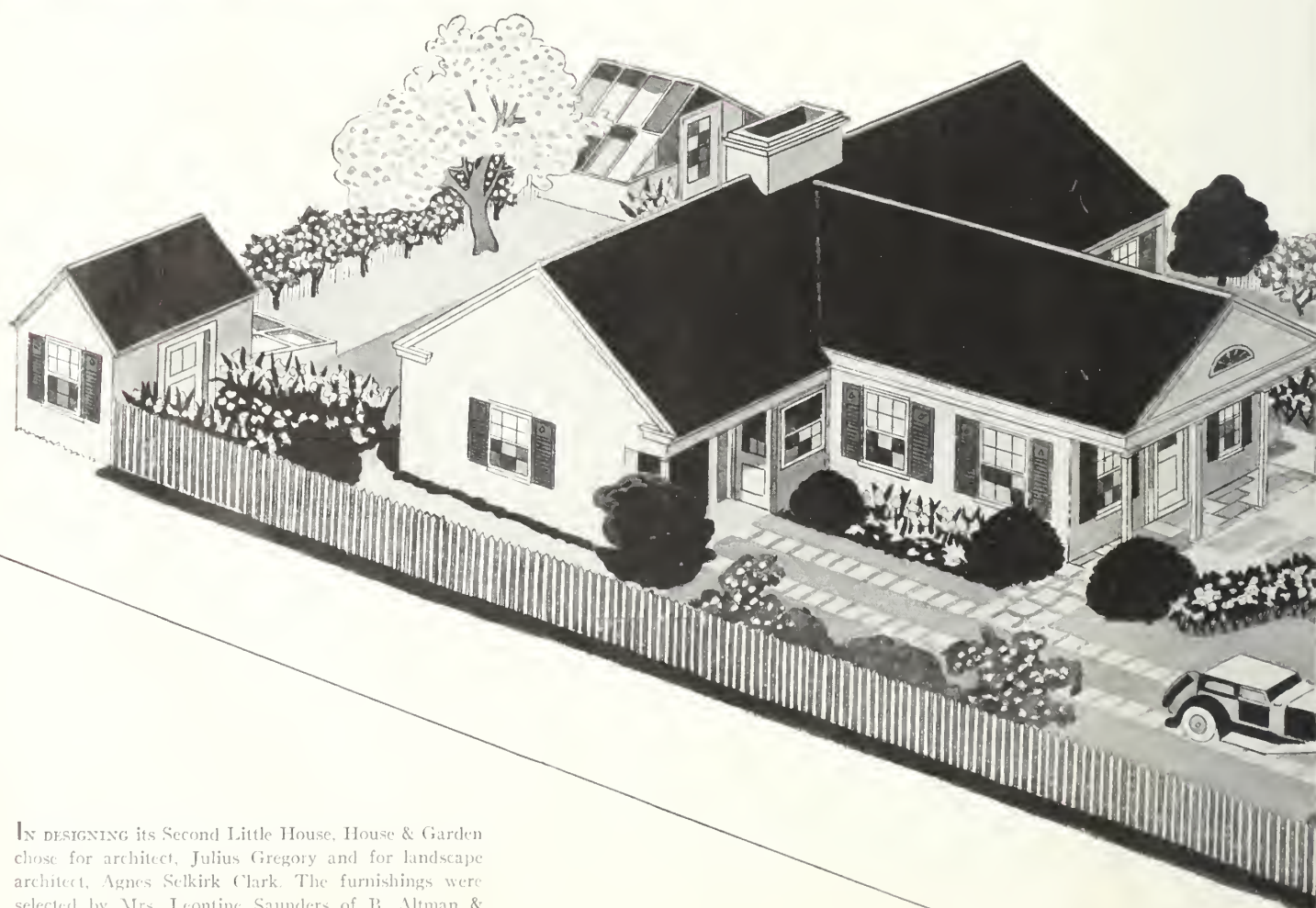


ONCE again House & Garden outlines to its readers a realistic demonstration of the principle that good taste is not necessarily confined to large houses. In the well-designed small house, the small house furnished in good taste and planted interestingly, lies the hope of maintaining the standards in many a suburb and country area.

In this second house the floor space is precisely the same as that in the first and its price is the same. Without cellar excavation or heating plant, this house can be built for a sum not much exceeding \$5,000.

The architectural inspiration is obviously Colonial. This keynote is struck by the entrance porch with its classical detail. The front door opens from this porch directly into the living room. And the living room, as in the previous house, is the main apartment. The ceiling here is roof-high so that the room has plenty of air space. It also serves for dining when company comes or the family does not wish to dine in the little breakfast nook.

Through this breakfast room is reached the kitchen, the heart of the house. To save expensive plumbing, the kitchen and the adjacent bathroom are on one stack. Since gas or electricity will be used for cooking in so modern a house



IN DESIGNING its Second Little House, House & Garden chose for architect, Julius Gregory and for landscape architect, Agnes Selkirk Clark. The furnishings were selected by Mrs. Leontine Saunders of B. Altman & Company. The plan is T-shaped, giving a long living-dining room that projects to the front. The garage is an integral part of the house. Two bedrooms, a bath, a kitchen and a breakfast nook are provided on one floor





no kitchen chimney is required. This leaves only one chimney to build—a middle stack with flues to serve a heating plant and to give a fireplace at the pine-paneled end of the living room. The garage is inside the lines of the house and forms, with the kitchen, one arm of the T-plan.

The other side affords room for two bedrooms: a master's chamber in the rear and a single room in front. In each of these rooms are adequate closets—two in the master's and one in the spare room. A corridor connects the kitchen and these rooms. They can also be reached by a door in the living room. For the bride who does her own work, or for the solitary helper, who would be all this house requires, there is easy passage from room to room and the compactness of the plan would make for ease in housekeeping.

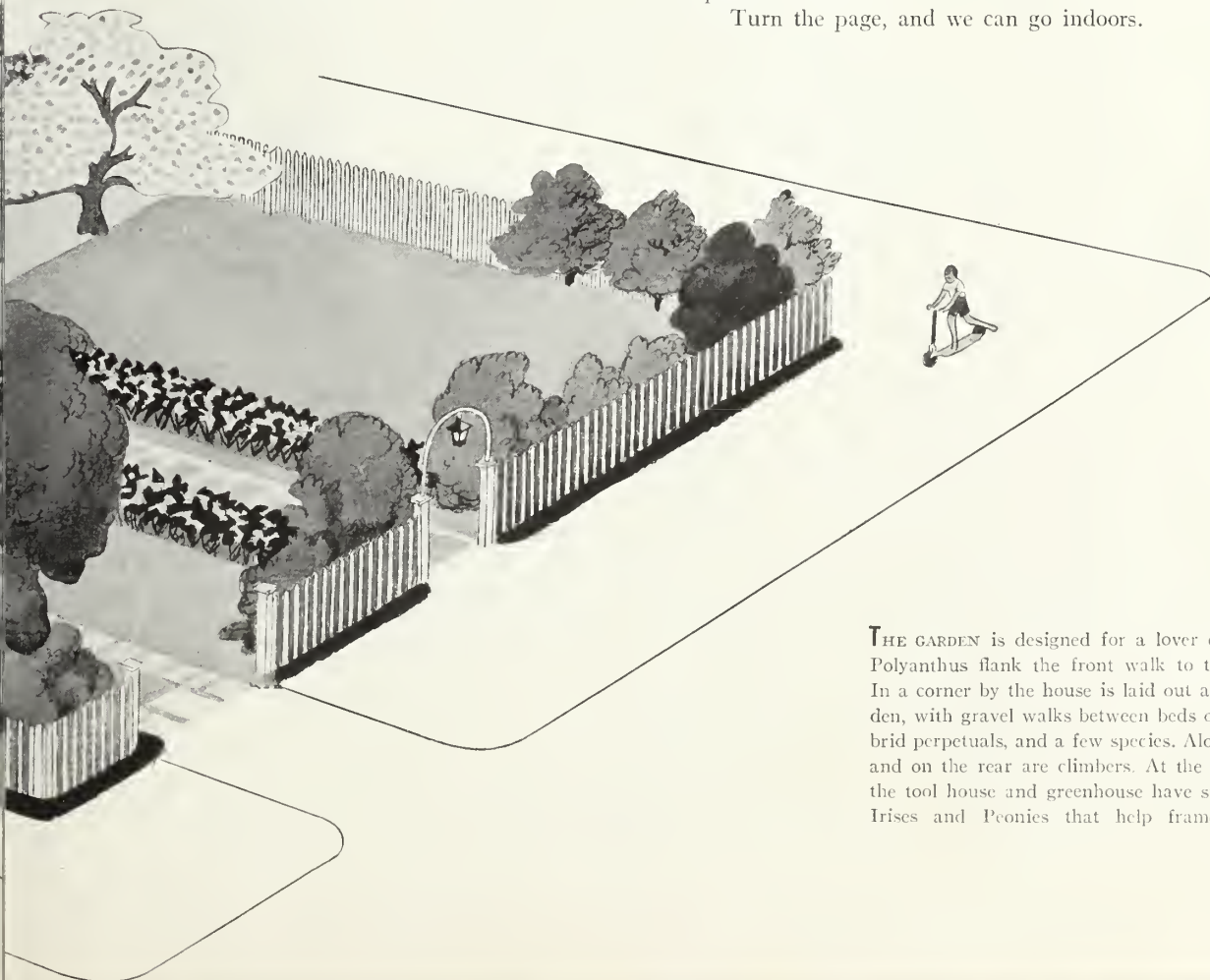
As pictured, the house is designed to be built in white-painted clapboards or stucco. Whitewashed brick or stucco might be chosen, at a slight rise in cost. Or the side walls could be clapboard and the front wall of the porch stuccoed, as is found in some old New England houses. The ceiling

of the porch, of course, would be painted sky blue and the floor paved with slate or brick, preferably the former, to conform to the paths. Green window shutters on a white house would be following after the best Colonial tradition, of course, but there is no good reason why an owner couldn't depart from it by painting the shutters and front door an interesting tone of blue.

On a shingle or stucco house it would be reasonable to make the roof of wood or composition shingles and when the walls are brick, to make it of slate or tiles.

Such a compact little house, with such dignified architecture, could readily take its place in any American suburb and its owners would certainly have just reason for being proud of it. That pride will be further enhanced, and the value of the house greatly increased, by insisting that into its construction and equipment shall go only the best and most modern materials and that all of the work be done by competent craftsmen.

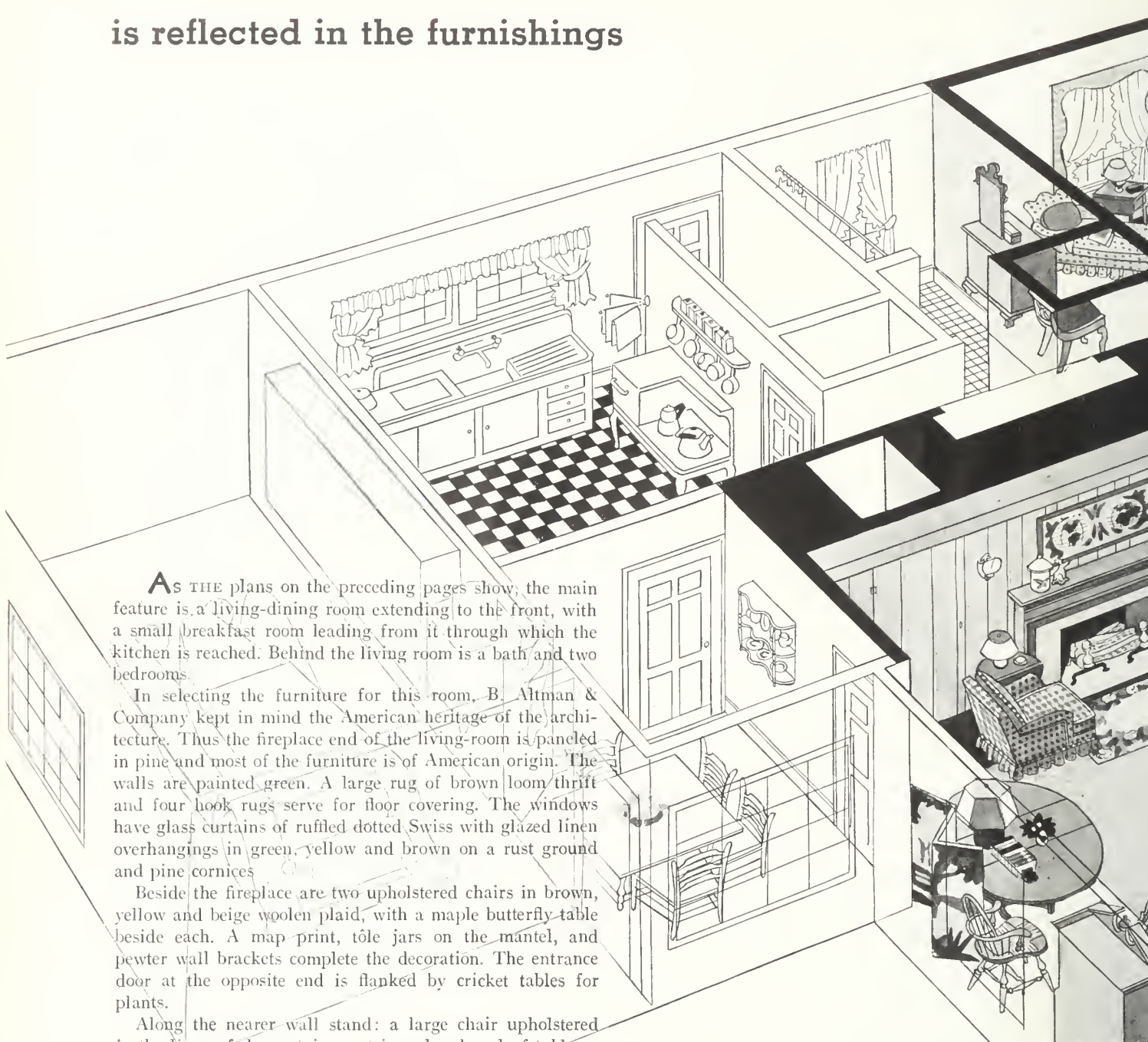
Turn the page, and we can go indoors.



**THE GARDEN** is designed for a lover of Roses. Beds of Polyanthus flank the front walk to the entrance door. In a corner by the house is laid out a formal Rose garden, with gravel walks between beds of hybrid teas, hybrid perpetuals, and a few species. Along the side fences and on the rear are climbers. At the back the paths to the tool house and greenhouse have supporting beds of Irises and Peonies that help frame the rear lawn



## Here our English and Colonial ancestry is reflected in the furnishings



**As** THE plans on the preceding pages show, the main feature is a living-dining room extending to the front, with a small breakfast room leading from it through which the kitchen is reached. Behind the living room is a bath and two bedrooms.

In selecting the furniture for this room, B. Altman & Company kept in mind the American heritage of the architecture. Thus the fireplace end of the living-room is paneled in pine and most of the furniture is of American origin. The walls are painted green. A large rug of brown loom thrift and four hook rugs serve for floor covering. The windows have glass curtains of ruffled dotted Swiss with glazed linen overhangings in green, yellow and brown on a rust ground and pine cornices.

Beside the fireplace are two upholstered chairs in brown, yellow and beige woolen plaid, with a maple butterfly table beside each. A map print, tôle jars on the mantel, and pewter wall brackets complete the decoration. The entrance door at the opposite end is flanked by cricket tables for plants.

Along the nearer wall stand: a large chair upholstered in the linen of the curtains; a triangular drop-leaf table; a secretary and its ladder-back chair; a large drop-leaf table which is brought into the middle of the room for meals; a rush seat armchair; and a wall paper screen with a sepia design.

The opposite wall has, beyond the built-in bookcase, an oblong table. The sofa, which is upholstered in homespun in a mixture of tan, brown and beige, is flanked on one side by a rush seat armchair and on the other by a round pedestal table. Above the sofa is a circular mirror and before it a maple coffee table. In the corner the barrel chair has a rust tapestry covering.

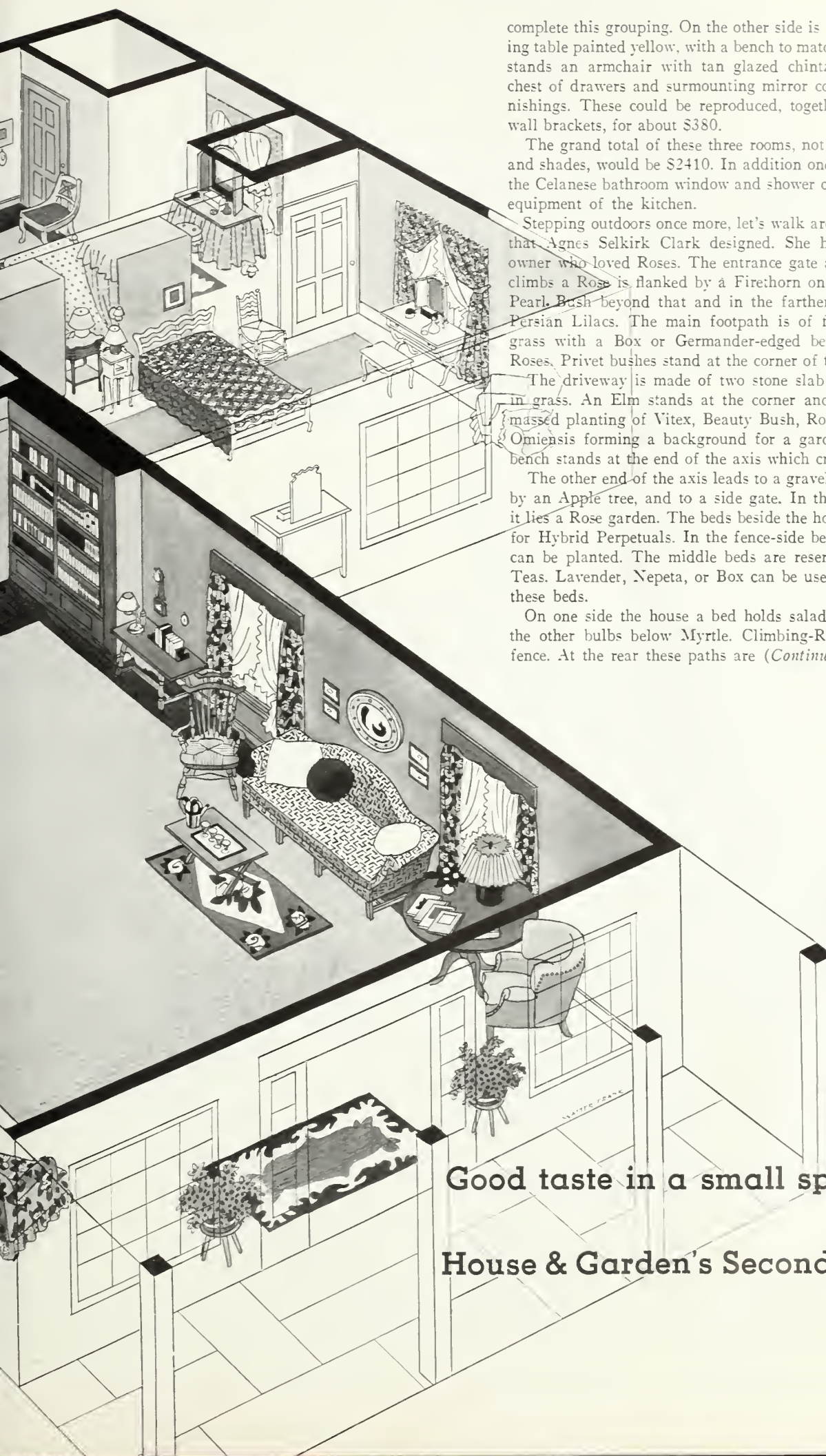
It is estimated that the furnishing of this room will cost approximately \$1400. The four chairs for the breakfast room cost in the neighborhood of \$80.

The master's bedroom, which occupies the farther corner, offers a background of white painted walls and a brown

chenille rug. Over the dotted Swiss glass curtains are frames of figured red chintz. The beds are canopied in the same red figured chintz and have spreads of natural linen tufted with red candlewick. The chaise longue has the same candlewick material for covering, and beside it is a small table. Other furnishings are a maple chest-on-chest, a dresser with a mirror, side chairs, a night table between the beds, a dressing table with skirt of the red figured chintz, and a table mirror and bench. The fixtures are pewter. Here the furnishings total approximately \$550.

As the master's bedroom is English in character, more of the French flavor enters the guest room. A plaid paper in soft yellow, beige and cream covers the walls, and the rug has a basketweave. The over-drapery of the windows is a glazed chintz in yellow and green on blue. The walnut bed has a spread of the same chintz. A night table and side chair





complete this grouping. On the other side is a wooden dressing table painted yellow, with a bench to match. In the corner stands an armchair with tan glazed chintz upholstery. A chest of drawers and surmounting mirror complete the furnishings. These could be reproduced, together with pewter wall brackets, for about \$380.

The grand total of these three rooms, not counting lamps and shades, would be \$2410. In addition one must figure on the Celanese bathroom window and shower curtains, and the equipment of the kitchen.

Stepping outdoors once more, let's walk around the garden that Agnes Selkirk Clark designed. She has in mind an owner who loved Roses. The entrance gate arch over which climbs a Rose is flanked by a Firethorn on each side, with Pearl Bush beyond that and in the farther corner massed Persian Lilacs. The main footpath is of flagstones set in grass with a Box or Germander-edged bed of Polyantha Roses. Privet bushes stand at the corner of the porch.

The driveway is made of two stone slab tire tracks laid in grass. An Elm stands at the corner and beyond that a massed planting of Vitex, Beauty Bush, Rosa Hugonis and Omiensis forming a background for a garden bench. This bench stands at the end of the axis which crosses the porch.

The other end of the axis leads to a gravel terrace, shaded by an Apple tree, and to a side gate. In the corner behind it lies a Rose garden. The beds beside the house afford room for Hybrid Perpetuals. In the fence-side bed, shrub species can be planted. The middle beds are reserved for Hybrid Teas. Lavender, Nepeta, or Box can be used for edging on these beds.

On one side the house a bed holds salads and herbs, on the other bulbs below Myrtle. Climbing-Roses are on the fence. At the rear these paths are (Continued on page 68)

**Good taste in a small space for  
House & Garden's Second House**



## The Gardener's Calendar for January

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

### SUNDAY

1. Nitrate of soda is one of the best quick acting plant invigorators that we have, especially productive of stem and leaf development. It must not be used exclusively as it is not a balanced food; but to hasten growth and increase root action it is indispensable if used properly.

8. Do not postpone the ordering of your garden seeds. Make the order out now. If you have made the proper garden notes this will be an easy task. Our advice to expert as well as beginner is to buy only the best quality of seeds, and not quibble over the slight difference in cost.

15. Trees that are covered with moss can be easily cleaned by scrubbing their trunks with wire brushes, or spraying with a light solution of caustic soda. Damp weather is the best time for the former method of treatment. Do not scrub hard enough to injure the live bark.

22. Do not scrape loose bark from trees with a scraper. It is impossible to get into all the crevices, and much live bark is removed in the operation. In this way more harm than good will be the probable final result. Either leave the bark alone, or use a wire brush when removing it.

29. Preparation should be made to repot all exotic plants, as they will soon begin active growth. Use plenty of drainage in the bottom of the pot and have the soil made sufficiently porous by the addition of sand so that it will not come sodden if over watered.

### MONDAY

2. Start the year right by making an inventory of your garden supplies. Tools, fertilizers, spraying materials, seeds and other necessities should be listed and orders placed early where new ones are required. Be sure your list is complete, so that there will be no delay later on.

9. Rose and Carnations must be kept disbudded if you want high quality flowers and the maximum period of bloom. It is important that this be attended to when the buds are small, in order to conserve the strength of the plants and concentrate it on the production of blossoms.

16. The soil on top of the benches and pots in the greenhouse should be kept stirred constantly. The roots of plants that are being forced often suffer because of lack of air, the supply of which can be increased by cultivation of the soil surface in the containers at frequent intervals.

23. All edged tools should be gone over and sharpened for the coming season. New handles should be placed in tools that require them, and the lawnmowers should be overhauled while you have ample time to do it right. Many times a good gardener may be known by the condition of his tools.

30. Why not order or build some forcing frames to help the garden along this season? You will be surprised to find how easily they can be constructed and how much better garden you will have by using them. A recent development is a hot electric wired hotbed.

### TUESDAY

3. It is safe now to force any of the bulbous plants that have been buried long enough to have built up a substantial rooting system. Most of these bulbous plants call for low temperature and plenty of water until top growth is well under way and the time comes to force the buds.

10. The soil in the house plant pots should be top dressed with sheep manure or some of the regular plant foods that come for the purpose. And do not forget to sponge the foliage types frequently with a good standard insecticide, subsequently washing it off with clear, tepid water.

17. All hardy hard-wooded plants such as Lilacs, Wisteria, Deutzia, etc., may now be brought into the warm greenhouse. Keep the wood well moistened by frequent sprayings with water until the roots resume their normal activity and the buds start to open along the stems.

24. One of our finest salad vegetables is what we call Chicory or French Endive. From mature roots this plant is easily forced in any warm house cellar or under the benches in the greenhouse. It yields abundantly several cuttings of leaves being possible from each root.

31. Cut branches of any of the early flowering shrubs such as Pussywillow, Fire bush, Forsythia, etc., with flower if cut and placed in jars of water in a warm room. A little later Cherry and Apple can be forced. Moistening the buds daily until they commence to swell.

### WEDNESDAY

4. Have you thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a productive one—if our forefathers had felt that way about it, we should be the losers. Start one this year, and select varieties that will offer a long season of yield.

11. Specimen trees of nearly all kinds can be easily transplanted in the winter if they are cut out with fair sized balls of earth which are allowed to freeze hard before being handled. This is a safe method in moving subjects of this class, especially the deciduous kinds.

18. Destroy all earwig nests on the trees. An asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to burn will answer every practical requirement of use. Also, destroy the egg clusters on the twigs whenever they are found.

25. Why not get the manure carted into the garden, and spread where it is needed, while the ground is still frozen? This job is sometimes left until spring, and then the paths and borders are torn up unnecessarily by the trucks or wagons and horses going back and forth.

First Week: A persistent sleet storm.

Second Week: Clear and biting cold.

Third Week: Warmer, then rain.

Fourth Week: Anaemic snowstorms.

### THURSDAY

5. The greenhouse plants must be sprayed frequently with a strong force of water to keep the red spider in check. This is one of our worst greenhouse pests if neglected, yet the easiest of all to keep under control. It is a case of frequent inspection and prompt action when necessary.

12. The garden furniture should be painted while it is stored for the winter. All tools that are left out during the growing season should also be painted and all the metal parts treated with a coat of heavy oil. This is much better than frequently buying new ones and replacements.

19. Seed sowing time will soon be here. Have you all the material ready—soil which has been screened, sand, stones or broken flower pots for drainage, moss, boxes, seed pans, label sticks, etc.? If not, better get them at once and have them in good order ahead of time.

26. Pea brush, Bean poles, and other plant supports may be gathered any time now and stacked away in a shed or other outbuilding for use at the proper time. Their butts should be properly pointed with an axe to save work later on in the season when time presses and many things must be done.

### FRIDAY

6. The soil in the growing beds in the greenhouse should be top-dressed with equal parts of turfy loam and sheep manure. This should be scratched into the upper soil with rake or claw and thoroughly watered. Another similar treatment may be given toward the end of winter.

13. This is the logical time to plan a small fruit garden comprising Blackberries, Raspberries, Dewberries, Currants, Gooseberries and Strawberries. It may be located at one side of the garden or entirely separated. Plantings of all these can be made in the spring.

20. What about the pergola you have been considering so long? You might as well order the arbor and vines at the same time, which means now. Bear in mind that orders are filled in turn and that you don't want to run the risk of delay when the outdoor season returns.

27. Now is the time to order garden furnishings—a settee, an arched arbor, a sundial or urn—any one of the numerous good pieces on the market. Some where on your grounds there is a point which can be made more attractive, more interesting by adding one of these.

The reputable nurseryman, seedsman or producer of hardy plants delivers to his customers a product that is well grown, healthy and represents endless labor and attention. If it fails, the fault is rarely his—or the plant's. The wise purchaser realizes this and treats his investment with the intelligent care which it deserves.

### SATURDAY

7. Make a blueprint of your garden and lay out the crops in proper rotation. A planting plan that has been well studied out will save time, space and labor, and certainly increase the yield of the garden during the coming season. Hit-or-miss planning of any garden never pays.

14. In case of severe freezing weather, don't fail to pile plenty of leaves on the vegetable trenches to protect them from the frost. Always keep tarpaper over the leaves, to keep out the water. If any gets in the frost will follow and quite possibly injure some of the crop.

21. Why not buy a print of your garden for the birds, the so-called nesting houses for the birds, the so-called nesting friends of the garden? Rustic cedarwood ones are practical and ornamental as well, and there are other good styles that will last long and really attract tenants. They should be put up before spring opens.

28. Rhubarb may be grown successfully under the benches in the greenhouses, or in the cellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop. It is necessary, however, that the roots shall first have been frozen.

## Old Doc Lemmon learns what Lem Hodgkins really needs

"Any way ye've a mind to look at it, Lem Hodgkins' place up on the side o' Bald Mounting, three mile from the valley road, ain't nothin' partic'lar to boast about. Ye see, she's neither good woods nor halfway middlin' farm land—just sort o' betwixt an' between, a three hundred acre tract o' rocky, barren, wind-blown slope thet h'ain't got scarcely a two-hoss load o' real soil in the hull thing. The only decent crop thet Lem or his Paw an' Gran'paw afore him could ever raise was four stone walls to the field, an' even thet meant a turrible lot o' sweat an' hard labor. If the farm ever did hev any soil fiten to plant in, I cal'ate it was washed away down into the valley long afore Noah begun figgerin' to build the Ark.

"Altogether, three generations o' Hodgkinses hev struggled along on the Bald Mounting farm, raisin' a few scrawny cattle an' hawks an' scratchin', scratchin' in the thin, gravelly soil to grow an acre or two o' stunted corn an' a couple bar'ls o' gnurly apples. By keepin' everlastin'ly at it early an' late they hev managed to git together enough good earth from here an' there to make a halfway respectable garden truck patch, but

outside o' thet the land after all them years o' toil ain't scarcely fitten to grow dock-weeds.

"Some ways, us farmers down in the valley where the land's richer are sort o' proud o' Lem for stickin' to his guns like he's done. Yep, an' I tell ye we felt mighty sorry for him last summer when the drought burned up the pasturage for miles around an' started the leaves fallin' off'n the trees by the end of August. It hit Lem extra hard, for he didn't hev nothin' to fall back on like some o' the rest of us, an' it looked for a while as if the end of ev'rythin' was a-goin' to ketch up with him at last.

"Gol, whut a dry spell thet was! Not a drop o' rain from late June until September, an' the sun seemed to git brighter an' burnin'er ev'ry day. Purty nigh ruined all of us, even them with good bottom-lands, an' the worst of it was thet we couldn't do a dad-blamed thing about it. Things got so des'p'rit thet fin'ly one Sunday Parson Adams he felt moved to pray for rain.

"Wal sir, ye never heard a better prayer than thet, nor one thet got a heartier 'Amen' from us in the congregation. It just seemed like the

Almighty couldn't help hearin' it an' sendin' along a whackin' old thunderstorm to relieve us. His afflicted servants in this our dire extremity, an' I for one was feelin' some better when I mooched over to pass the time o' day with Lem after the service was finished an' we was all standin' 'round outside the meetin'-house gittin' ready to go home.

"Wal, Lem, I says, 'thet was a purty good prayer the parson offered up—an' a dern needful one, too. Seems like it couldn't help but do some good.'

"Lem he looked at me kind o' wistful an' tired, an' I couldn't help but notice how white his hair hed growed an' how the lines in his skinny face hed cut in lately.

"Yep, he says after a minute, 'yep, I guess as how it was a good 'nough prayer an' ought for to git answered with some kind of a rain-storm, like as not. But Doc—an' all of a sudden his eyes kind o' hardened like he was thinkin' o' some old grudge or somethin'—'whut I really need up on thet there place o' mine, Doc, is manure!'



# CELERY SOUP

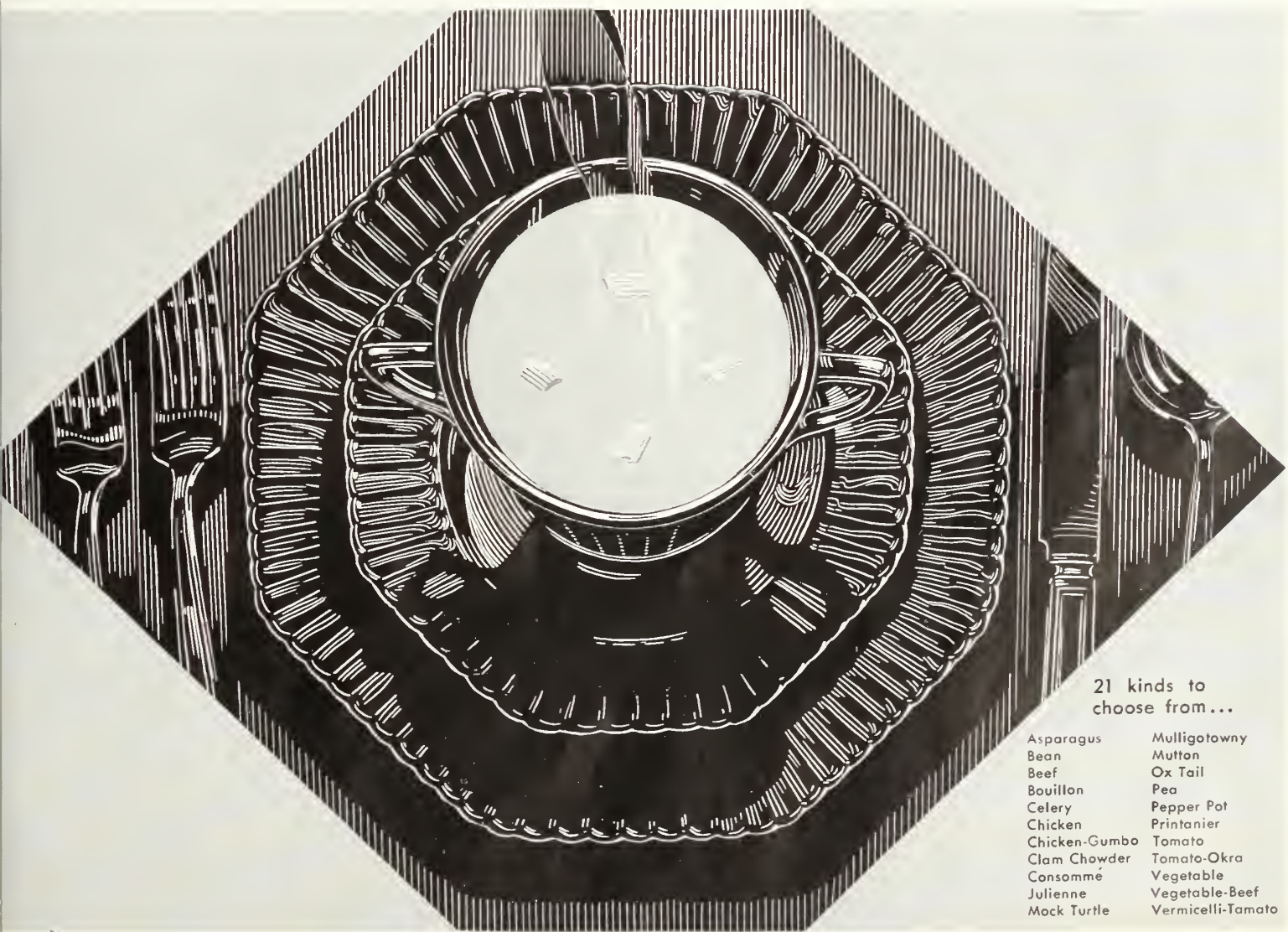
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LOOK FOR THE  
RED-AND-WHITE LABEL



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IN THE author's kitchen, everything has its place and that place, as may be inferred from this picture, is a spot that keeps it close to hand when needed

## Kitchen and pantry parties

(CONTINUED FROM PAGE 41)

of a salad: crackers, pickles, tubes of anchovy, roquefort. Here the skilled artist of the table can find the materials for the delicate art of salad making. This consists mainly in the careful marinating of each leaf and piece of green with the carefully blended dressing, which may often be the inspiration of the moment, if the materials are ready at hand.

Nothing is more appetizing than to watch the making of a salad, and I find unexpected salad aptitude among guests. Like the harsh dissonances in music, unexpected flavors heighten the sense of taste; brains and imagination can be given to combinations in salads to make them interesting in color and in flavor; new combinations of flavor and of color, as varied as the combinations in music from the eight tones of the scale.

I get joy out of color in my kitchen, not just color in wall, floor, curtains or furniture, but glorious color inherent in the cooking materials and utensils themselves; in the yellow of corn meal, of butter and of egg yolks, in the brown of bread, in the colors of different spices; more than all I get joy out of the riotous color of fresh fruits and vegetables, the materials of my

dinner. As I go about my work in the kitchen I enjoy the luscious red tomatoes, the cool green of pepper, the fresh white of silver-skin onions, the green and white stalks of leeks, the glowing orange of persimmons, the warm brown of potatoes; I enjoy the fruits of this good earth in their season, containing in their color the life giving properties for which we should be daily thankful. I put vegetables in a big wooden bowl and fruits in a dish. Artists love to paint these fruits and vegetables. They make still life studies of them, and so do I.

To enjoy the full decorative value of fruits and vegetables in my kitchen I have a neutral background, a clean white wall and pine woodwork waxed. This plain background gives full value to the color and design of all I put against it; to quaint china; to colored pottery; to French casseroles; and marmites; to utensils of various kinds and shapes; to my bowls of fruits and vegetables in which I follow the seasons. In the fall I hang a bunch of red onions against the wooden paneling. Their brilliant polish is like Chinese lacquer. My kitchen is gay with an ever changing color pattern, always full of color, but never the same.

## Picturesque gateways of Bermuda

(CONTINUED FROM PAGE 31)

blackish green snake Cactus (night-blooming Cereus) clinging to it and amazing the night with its luminous white blossoms.

Besides shrubs and blossoms, most Bermuda front gates are adorned with place-names. Generally these are cut out in marble and fastened into the face of the right hand gatepost. Sometimes they are painted on the walls near a bell pull; occasionally they are nailed placard-wise on the tree nearest the gate. There are no street numbers in Bermuda. All the houses, including the humblest cottages of the negroes have their place-names—a custom which has been in effect since about 1830. The place-names may recall an-

cestral seats in England, like "Chelstone", or "Roxburgh"; they may refer to vegetation, or view, or local tradition: "Orange Grove", "Hilltop", "Heron's Nest"; or they may be historical or fanciful or humorous. They may designate estates of fifty acres or plots fifty feet by fifty. The place-names give the houses their identification, and their gates give the gardens their security and much of their charm. In Bermuda although the gateways are fashioned neither of opaque ivory nor transparent horn—all being built of native stone and wine-colored cedar wood—they bring their own especial dreams—dreams of contentment and tranquillity behind garden walls.



## Home weather-making for pleasure and profit

(CONTINUED FROM PAGE 43)

ded. A fan sends this conditioned air back to the rooms. In summer the air may be cooled and dried.

Equipment to improve indoor atmosphere is so varied that every type of existing house may be conditioned to some degree. Nor will the introduction of such apparatus necessarily require the scrapping of the present heating plant. From the units available, a type may be chosen that will supplement or convert the system now in use.

In the house heated by a warm air furnace a conditioner unit, consisting of air moistener, fan blower and filter washer, may be directly attached in the basement. Operating in conjunction with the heater, this plant will cleanse and humidify the warmed air, and then propel it to the rooms through the existing metal ducts. An equally effective addition is possible in houses now equipped for radiator heating. A built-in or portable unit may be installed to add the proper amount of moisture and a certain degree of movement to air that has already been heated by the radiators.

Operation of these systems is entirely automatic. A combined thermostat and humidistat hangs upon the wall of the living room, set to a predetermined rating of temperature and humidity. The delicate mechanism is susceptible to the slightest change in atmosphere. When temperature varies from the dial setting, the heater flame is accelerated or reduced; when humidity is faulty, a greater or less degree of moisture is released.

Since complete air treatment is not necessary to improve human comfort in the home during the greater part of the year, many devices designed to provide partial conditioning are available. The favorable prices at which these equipments are now being offered

stimulates interest. The man who desires to spend only a few dollars can select a portable humidifier. For slightly more a humidifying radiator may be secured. If the budget will permit, a complete system can be built into the house, whether the latter be new or old.

The excessive dryness resulting from artificial heat is easily corrected by humidifiers. The one purpose of this type unit is the diffusion of moisture into the atmosphere. Such units are frequently built into a partition. A decorative wall grille screens the working parts. To provide water and carry away excess, these devices must be piped to water supply and sewer. Many of them include an electric motor or heater, requiring connection to the lighting circuit. In the portable types the water reservoir is filled by hand. Operation under automatic control is a feature of the more expensive humidifiers. Action will start every time room atmosphere becomes too dry. Some other types function only when turned on manually.

It is estimated by engineers that when outside temperature is at zero, 11.6 gallons of water are required every 24 hours to maintain 40 per cent relative humidity, with one air change per hour. This is for 10,000 cubic feet of heated space, approximately that of a six room house of average size. The amount of moisture required varies from this down to nothing on certain days. Sufficient water will never be evaporated from a pan on a radiator.

Air conditioning results in considerable fuel saving in the course of a winter season, for with a suitable moisture content in the room atmosphere you can be comfortable at lower temperatures, 68 degrees F. proving as satisfactory as the 72 degrees F. or higher which is customary. This indi-

cates one economic advantage coming from properly manufactured climate.

This whole problem is closely related to good building construction and cannot be separated therefrom. To make air conditioning effective it is necessary that air leakage be kept at a minimum. Particularly in old houses it is advisable that all door and window openings be weatherstripped.

Storm sash and doors offer additional safeguards to efficient maintenance of interior weather conditions. The air space between the inner and outer glass surfaces of openings that have double sash prevents the inner glass pane from becoming so cold that it chills the atmosphere in the room. A relative humidity of 40 per cent indoors cannot be maintained in rigorous climates without excessive condensation on windows unless tight fitting storm sash are installed.

Insulation in sidewalls and over second floor ceilings likewise improves efficiency. Such a material may be applied in old and new houses with equal facility, and will prevent loss of heat during the winter, while keeping out high temperatures of the summer. Insulated walls are not so cold on their inner surface.

Most types of complete conditioning apparatus can be equipped to supply summer service. To improve interior weather in summer, hot, humid air is drawn from the room, washed free of dust, passed over refrigerating coils, and sent back. Air is cooled in some instances by a water spray, a less expensive method than refrigeration.

Domestic air conditioning at the present time is in a transitional stage. While much of value has been accomplished, the pioneers in the field are looking still further ahead.

Experiments are being made with

heating walls, on the theory that cold wall surfaces will absorb body heat. Then the same walls can be chilled in summer to cool us off. Much is promised in this direction.

Possibilities in dehumidification, which provides summer relief by abstracting excess moisture from the atmosphere, are being investigated, and we learn of "silica gel", a hard glassy material looking like sand, and of "lamisilite", a similar product. These can take up a high percentage of moisture with no change in their volume, and are being introduced into new types of air conditioners.

Increased importance is being given to ionization of interior atmosphere, although this is at present outside the scope of commercial home conditioning equipment. In specially constructed buildings air pressures are controllable, so that seaside or mountain conditions may be duplicated as required or desired. This will probably arrive in the home field ere long.

Streamlining is being considered in connection with buildings of the immediate future. It has been found that wind movement increases heat transmission through walls and roofs and accelerates infiltration through cracks. This loss can be cut down, we are told, by design that "leads" the wind past the building.

The future is bright and this glimpse ahead gives no complete idea of the increase in comfort that we will enjoy. Even now the complex problems of heating, ventilation and humidifying have been so fully mastered that every home can benefit through improved conditions of atmosphere. Much conditioning apparatus of merit is already on the market. More will appear. But careful investigation prior to purchase is the part of wisdom.

## Beauty in onions and its introduction into the rock garden

(CONTINUED FROM PAGE 25)

large balls of bloom, a mass of stars of a bright reddish purple color. It is from Turkestan. *A. coeruleum* is tall, a charming species with globose heads of bright blue flowers on stems perhaps fifteen inches high, and triangular leaves six to nine inches tall, late spring or early summer.

And then there is the great mass of all as well as dwarf Alliums out of which it is difficult to choose. Persons making extensive trials of these plants may elect to throw out a great many heads as unfit for garden use or not meeting their fastidious approval, but any of them are sure to be retained. Really lovely among them is *A. neapolitanum*, from southern Europe, which unfortunately has proved not quite hardy with me, but would doubtless winter safely south of Philadelphia and on Long Island. It is called the affodil Garlic, and bears large heads of pure white flowers on tallish slender stems in May amidst masses of grassy foliage. Those who wish to try it in cold climates should plant the bulbs in a warm and sheltered place in light and sandy soil.

Very attractive also is *A. narcissiflorum* (*A. pedemontanum*), the Narcissus-flowered Garlic, which hails

from the "stony screes high up in the most awesome shelves of the limestone Alps of Piedmont (and far away into the Caucasus)". Here it grows into a "jungle" of erect strap-shaped leaves, among which arise in summer "springy stems of eight or ten inches, each hanging out a loose head of some six or eight flowers of a glowing vinous red. Unfortunately an evil Godmother has dowered this beauty with a commensurate drawback in the form of an exaggerated stench—a stench so horrible that one can hardly bear to collect it."

*A. ostrowskianum* is also extremely handsome, "a beauty from the Alps of Turkestan," blooming at midsummer, and bearing umbels of purple-red flowers of a curiously smooth texture. It is considered about the best of the genus from a decorative standpoint, neat in habit, hardy, a low grower, which makes it suitable for the rock garden—a genuinely desirable species. Someone has suggested growing it under carpeting plants through which it will shoot upwards with pleasing effect. Closely allied to it is *A. oreophilum*, very dwarf, only three inches or so high, with two flat narrow recurving little leaves between which the rounded heads of big purple blossoms are lifted

in July. I have not grown this kind, which comes from the screes of the Caucasus and Daghestan at some seven or eight thousand feet up, but it sounds desirable.

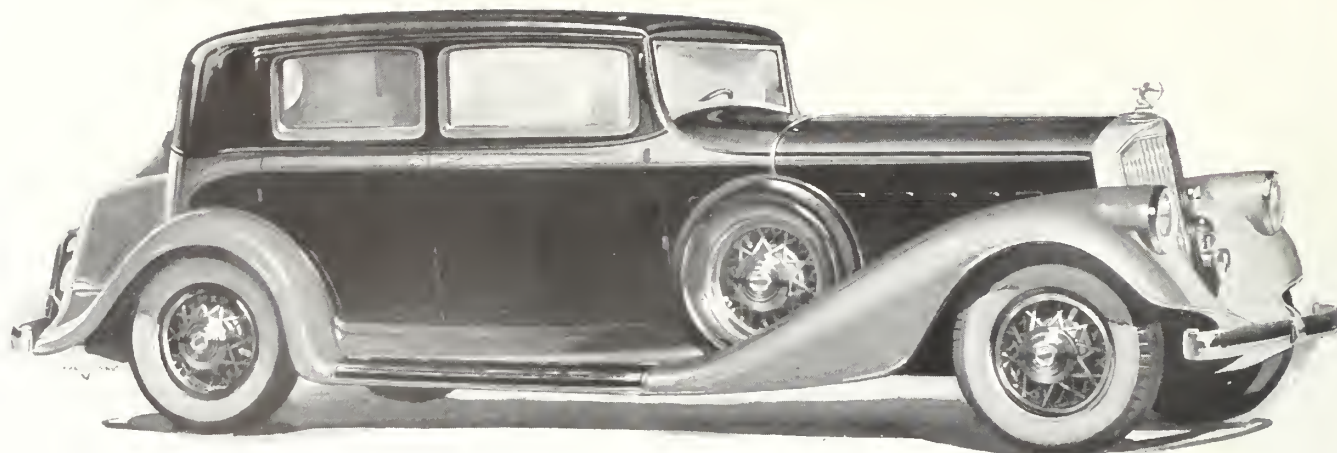
*Allium triquetum* is a British weed, but a very pretty one, found on cool shaded banks and moist places generally, where the dead-white bell-shaped flowers dangling above the leaves are at home and effective among such semi-savage things as *Dicentra eximia*, Harebells, *Anemone canadense*, etc.

And this is only a beginning. There are still of real attractiveness, *A. sphaerocephalum*, with handsome dense-flowered heads of rich crimson in July and August on stems two feet tall; *A. albidum*, with close umbels of white flowers with a conspicuous pink ovary, from Siberia; *A. flavum*, a foot-high, slender-growing species "with round, but not hollow leaves," and yellow bell-shaped flowers borne in umbels during the summer, an old garden plant and desirable, though as it comes from Italy, to be treated with some consideration; *A. giganteum*, a rare and conspicuous species with immense globe-shaped heads of bright lilac flowers on stems four and a half feet tall in midsummer, and broad leaves close

to the ground, probably the tallest of the species; and *A. albo-pilosum*, new and reputedly lovely with globular heads measuring eight inches across, packed with large star-shaped gleaming lilac flowers carried on stout stems eighteen inches above downy, strap-shaped foliage. This is from Northern Persia and is probably the largest flower of the race. It comes into flower in June and lasts in perfection for a considerable time. And still there are *A. purdomii*, a comely little Thibetan with cluster heads of violet-blue flowers and rush-like foliage, that grow only some three or four inches high and is therefore a candidate for the rock garden; a handsome species from Bokhara, *A. rosenbachianum*, as tall as the former is dwarf (four feet) with large globular heads of lilac flowers, something in the way of *A. giganteum*, but less brilliant, flowering in June and July; and *A. pulchellum*, that blooms in midsummer, growing two feet high with pink flower heads atop slender but erect stems, from the Orient. This for the wild garden.

To anyone sending a stamped and addressed envelope, a list of nurseries offering seeds or plants of these and other Alliums will be sent.





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Special equipment extra.*

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[[ \* Selected at random from the *Pierce-Arrow Blue-book* ]]

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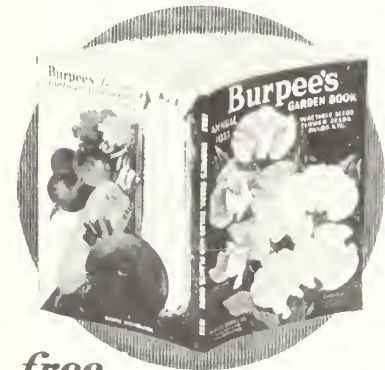


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Write today for your free copy of this complete garden guide. It describes all the best flowers and vegetables, 152 varieties NEW this year. Low prices. Hundreds of illustrations. Valuable gardening information. Over a million gardeners rely on Burpee's Garden Book every year. Sow Burpee's tested and guaranteed seeds, famous for 58 years as the best that grow. Luther Burbank said: "Your catalog is a gem. I consider Burpee the most reliable seed house in the world and I think that would be the verdict of the public at large." Write at once for your free Garden Book.

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Please send me free Burpee's 1933 Garden Book.  
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## What's new in building and equipment

(CONTINUED FROM PAGE 38)

20 years' service by the manufacturer, Cary Products Co.

**OIL BURNER BOILER.** The duties of house and water heating are combined in a burner-boiler of new type, wherein boiler and oil burner work together as a unit. The equipment will provide hot water both summer and winter. Available in four standard finishes, the pastel coloring of the enamel steel casing remains constantly clean and free from dust, soot and odors.

Built for hot water, steam, or vapor house heating systems, this self-contained unit is available in several sizes to heat both small and large houses. The equipment is delivered ready for connection to basement piping, and installation is as practicable in the old as in the new house. Low cost operation is said to be proven by service in hundreds of homes, where marked economy over previous oil consumption was reported. The unit is a joint product of American Radiator Co. and Petroleum Heat & Power Co.

**INSULATION BOARDS.** A building board for sheathing and general purposes, a tongue and grooved panel lath for plaster base, an insulating tile board and a roof insulation are four types made available in a new insulation product. Uniformly low in water absorption, insulation value is not lost by moisture pick up in humid air. The strength of the board facilitates handling, we are told, and results in better looking walls and ceilings, together with greater bracing of the building.

The fitted edges of the plaster lath and the tile board lock securely, so that each board supports the next. The tight fitting, bent and dust sealed joints do not warp or get out of line. The

light, natural surface is said to reflect more than 60 percent of the light rays that strike against it, while the tough knit surface provides an attractive finish, which will take paint economically.

All types of the board are available in one half, three quarters and one inch thicknesses. Building boards are four feet wide by six to 12 feet long; lath 18 by 48 inches; tile 18 by 32 inches. The tile board may be nailed to old woodwork or cemented over plaster walls and ceilings. These products are made by the U. S. Gypsum Co.

**ELECTRIC FIN-TYPE RADIATOR.** Designed for auxiliary heating in such places as the bathroom, north room and sun porch, an electric radiator has just been introduced that will heat in four minutes. Plugged into an ordinary circuit, the heater, enclosed in a mahogany finished steel cabinet, will circulate a large volume of warmed air.

The radiator consists of a series of parallel copper plates arranged to form vertical flues, which provide the equivalent of 36 square feet of hot water radiation. Electric elements heat the copper plates; the air between picks up this heat and rises rapidly, emerging into the room. Cold air is drawn in from the floor to take its place, is heated in turn and returns to the room. As soon as the room is warmed the switch may be set at "low" to maintain temperature. A thermostat to automatically control the heater is optional.

The cabinet enclosing the unit measures 27 inches wide by 23 inches high and is seven inches deep. The entire unit weighs but 43 pounds and may easily be carried about the house. The Duct Electric Heater Corp. manufactures the unit.

## Water for the country house

(CONTINUED FROM PAGE 47)

20 feet or less below ground a shallow well pump can be installed, but beyond this the more elaborate and more expensive deep well pump must be used. The difference between these two types is that with the former all suction is produced in the cylinder located in the pump above ground, while the deep well pump has its cylinder located at the bottom of the well and water is forced up the pipe by pressure generated by the action of

the plunger within the cylinder. To move it up and down, the plunger is connected to the gears or levers of the pump machine by a well rod that extends from well head to cylinder in the center of the pipe through which the water is forced upward. Because of this the machinery of a deep well pump must always be located directly above the well itself, while with a suction pump the pipe from well to pump

(Continued on page 67)

# THE GARDEN MART

## BOOKS AND PERIODICALS

**THE FRAGRANT PATH.** by Louise Beebe Wilder. Robert S. Lemmon, Managing Editor of House & Garden says, "If you want to make a real fragrant garden here is all the information; if you want thoroughly to enjoy it, here are the outlines of the art." Beautifully illustrated. \$3.00. Order direct from Dept. H.G. The Macmillan Company, 60 Fifth Avenue, New York City.

**THE GARDENERS' CHRONICLE** is a monthly magazine for all who love fine gardens—simple enough for the amateur, sound enough for the professional and practical enough for everyone. It costs only 25c a copy or \$2.00 by the year. Send your check or money order to the Gardeners' Chronicle, 522-G Fifth Ave., New York City.

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## Kunderd GLADIOLI Stand Supreme

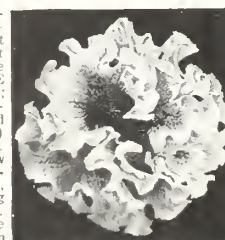


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A Spanish Rose with fully double blooms of reddish copper on the inside and deep daffodil yellow on the outside of the petals. A unique, vivid colored novelty.

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We need only the slightest encouragement (otherwise known as a letter) to induce us to break down and tell all. Just address

ROGUE BUSINESS BUREAU  
20 LEXINGTON AVENUE  
NEW YORK CITY

## Water for the country house

(CONTINUED FROM PAGE 66)

may have bends and turns to suit particular conditions.

It should be borne in mind, however, that each right angle bend of the pipe reduces the power of suction the equivalent of one foot. Turns and bends less than 90 degrees have like effects in proportion to their angle. In dug or drilled wells either a deep or shallow pump can be installed, and for the sake of economy the latter is generally used where the level of standing water is 20 feet or less below ground. Shallow well pumps with a capacity up to 750 gallons an hour are made by all of the standard manufacturers, but few country places ever require pumping equipment as large.

For an artesian or drilled well a hole is bored in the ground with a powerful apparatus until sufficient subterranean water is reached. There are two methods, the chop drill and the core drill. With the former a cutting tool exactly like the drill used to drive holes in rock for blasting but larger cuts a circular hole downward. The boom of the drilling rig as it raises and drops the drill provides the necessary impact. With the core method, as its name implies, a hollow boring drill cuts its way downward aided by steel shot and a flow of water forced through the pipe that rotates the cutting tool. From time to time this has to be brought to the surface to remove the core from the tool. With the chop drill the hole has to be cleared periodically of heavy mud.

Whichever type is used, the results are the same. Sooner or later the drill will reach an underground water course of sufficient size to give an ample flow. As drilling of this sort is done on a charge of from \$3.50 to \$8.00 a foot, the owner of course hopes it will be sooner. Except where there is an underlying stratum of sand or gravel beneath hard pan the drill has to go through rock. How far depends on the kind of rock. Sandstone is the best water producer, while limestone yields very hard water. Again, drilling through till—a heterogeneous mixture of clay, gravel and boulders—may or may not locate water readily according to how densely it is packed. The rocks known as gneiss and schist are readily bored and are considered fair water bearers. If the drilling strikes granite, the owner resigns himself to slow work and a deep and expensive well. It is one of the hardest rocks and has little

water content. The only hope is to strike veins flowing through fissures. Whether this will be at 50 or 500 feet nobody knows. A dry well at 100 feet may be a gusher delivering 20 gallons a minute at 105 or it may stay dry for another two to five hundred feet. All the owner can do is to stand by and hope. Tales of well drilling are many and varied. Good pure water has been found at 15 feet. In New Hampshire there is a well 900 feet deep that gushes so powerfully that it is capped and still flows at 40 pounds pressure. This well supplies an elaborate country place and a large stock farm and has never shown any signs of low water. It is performances like this that indicate the water is there if one will just keep on drilling and paying until it is reached.

Where to locate the well is entirely a matter of guess. Even in the Sahara Desert there is water but how far down is the question. For generations much faith was placed in diviners, the men who could spot a well site with a hazel wand. Careful scientific investigation has proved that there is just as much worth in the services of a diviner as in those of a witch doctor.

Running a pump by electricity has distinct advantages over other means. The switches that operate by pressure will start the pump when the supply of water in the storage tank is low and stop it when it has reached the proper volume. With this motive power a third faucet can be installed at either kitchen or pantry sink piped direct to the pump. When open, fresh water for drinking is available.

With well, pipe and pump attended to there remains but one thing to complete the water system for the country place. This is the storage tank. The modern practice is to place it underground or in the cellar, since ruined ceilings may result when a storage tank in the attic overflows or springs a leak. The water enters and leaves the tank from the base, and pressure to force the water upstairs to kitchen and baths is provided by air. As the pump gradually fills the tank the air, unable to escape, is compressed and provides force to drive the water through pipes and out of the faucets.

The best water system, however, cannot cope with faucets thoughtlessly left running. "Waste not, want not" is an excellent motto for dwellers in the country.



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Approval of flowers by Harris means they have been carefully tried under ordinary home garden conditions and found worthy to take their place in Harris' new 1933 catalog.

We not only weed out the undesirables so that you can be sure of having the best varieties for your garden, but also feature in the 1933 catalog such new flowers as *Double Sweet Scented Nasturtium*, *Autumn Glow Snapdragon*, *Pompon Zinnia*, *Monarch Delphinium* and many others which have proven to be of especial merit.

Harris Vegetable Seed has been the choice of the most critical gardeners for many years because of their dependability and superior quality and because the exact and true percentage of vitality is put on every package of Harris Seed. Let the Harris catalog help you have a better garden this year.

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**NEW ANNUAL CANTERBURY BELL**—This new strain of these lovely flowers, similar to the biennial Canterbury Bell, can now be enjoyed most any time of the year. Bloom from seed in less than 6 months. 2 1/2 ft. tall, bearing 6 to 8 spikes of beautiful bloom.

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**MARIGOLD—GUINEA GOLD**—With its loosely formed petals of brilliant orange flushed with gold giving a glorious appearance, garden enthusiasts will welcome this delightfully new and different type; characteristic Marigold odour is almost imperceptible.

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The collection of these 3 rare flowers—\$1.50 value—plus the "Book for Garden Lovers"

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Magnificent large flowers of superb form. 1 packet each of 8 exquisite colors (value \$1.20) for only \$1.00.

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Four new varieties of our famous giants. 1 packet each of 4 best colors (value \$1.30) for only \$1.00.

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New double giants of immense size rivaling giant Chrysanthemums. 1 packet each of 6 splendid varieties (value \$1.20) for only \$1.00.

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Any three collections, your choice, for only \$2.50. All six for only \$4.75. All postpaid.

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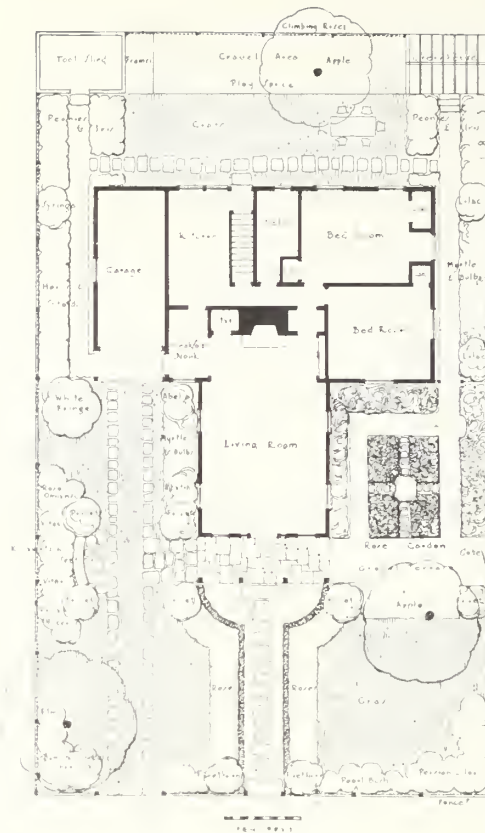
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The planting plan, designed by Agnes Selkirk Clark, gives variety and interest to each part of the garden. Besides a little patterned roscie there are Climbing-Roses along the fences



## House & Garden's Second House

(CONTINUED FROM PAGE 59)

flanked by beds of Iris and Peonies. Since all the side paths are graveled, they are held in place by metal edgings.

At the rear is an oblong grassed area and behind it a graveled area for children to play in beneath a spreading Apple tree. Behind this is a high fence with Climbing-Roses.

At the end of one path stands a tool house, at the other a little greenhouse. The remaining incidental planting consists of a Syringa, two Lilacs, a White Fringetree and, beside the house, a foundation planting of an Abelia and a white Japanese Quince with a bed of Myrtle bulbs set out between them.

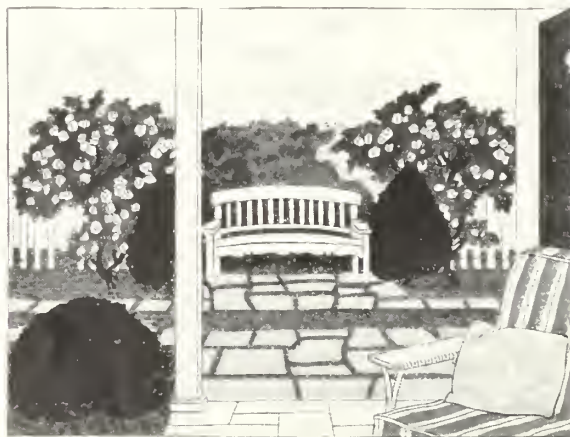
The whole property is surrounded, except at the rear, by a rustic fence

made of slats and wire which is white-washed or painted white to conform to the house.

Except for the grading, preparation of lawn areas or garden beds and labor items for laying flagstones and putting up the fence and the tool house and greenhouse, the cost of this garden will be in the neighborhood of \$700.

Detailed information regarding the construction, furnishing and landscaping of this house can be had by writing House & Garden's Reader Service, Graybar Building, New York.

The cost of constructing the tool shed and the greenhouse will depend on local price of labor and materials. If the garden is made on a budget extending over several years, they could come in as a sort of final luxury.



Looking through the porch and across the driveway, one sees this garden seat banked with flowering shrubs. This and the other illustrations have been made by Walter Frank

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# HOUSE & GARDEN

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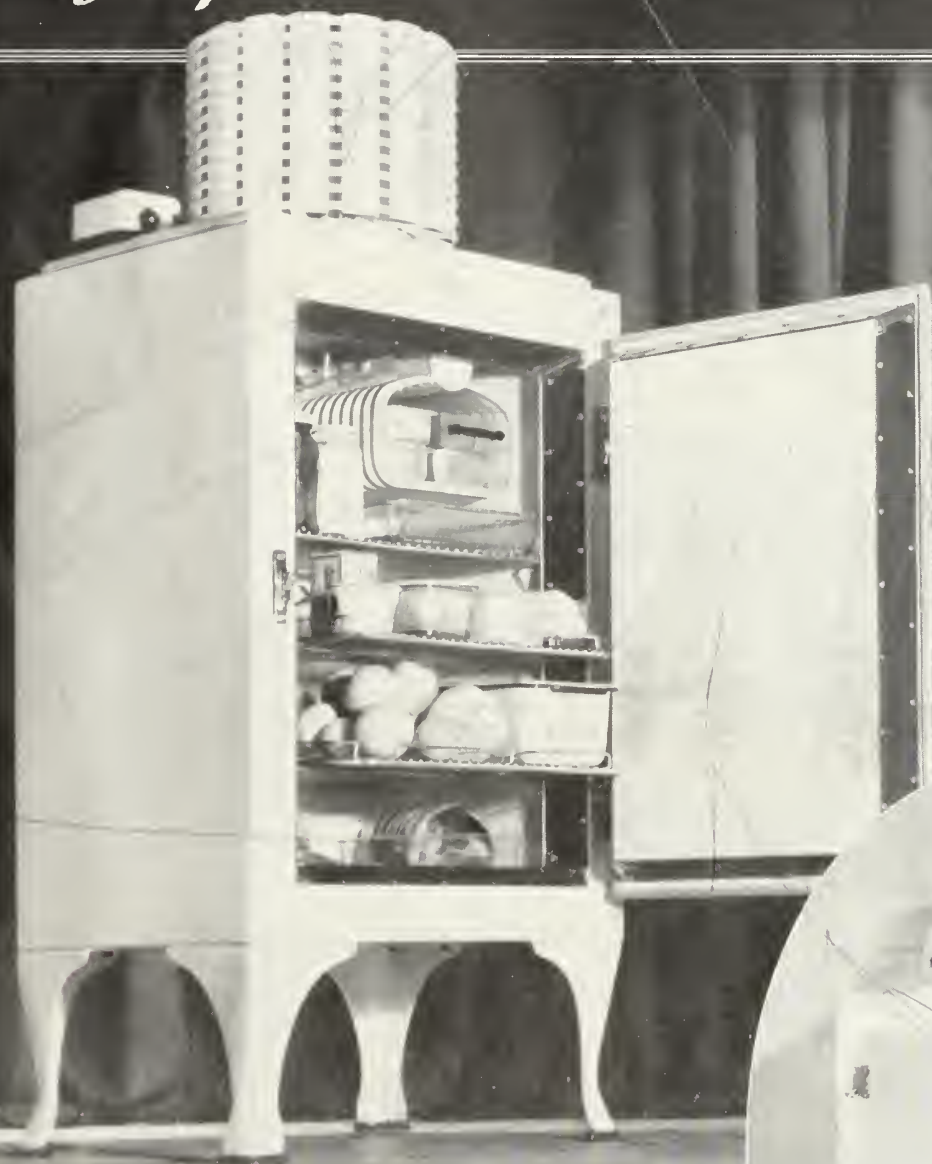
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# Shopping Around



For the best collection of original ideas we think this month's "Shopping Around" deserves honorable mention—in fact we'd suggest the Distinguished Service Medal for the House & Gardenite who harvested them. But that, dear reader, is for you to decide after you've seen the fruity cigarette box, the three-sided pillow with six different angles, the low high-chair, the knitting-wool lampshade and other remarkable inventions



THAT old saw about an apple a day keeping the doctor away has changed to "a slice of apple in the appledor today keeps your cigarettes fresh till tomorrow." The appledor, shown at the right in the illustration above, is a cylindrical cigarette box with chromium lid, black enamel base and either copper or dull black enamel body. Its salient feature, which you don't see in the picture, is the compartment on the inner side of the lid in which a thin, moist slice of apple is daily to be placed and which thenceforward acts like a charm to preserve the quality of your favorite brand of smokes. \$2.25; an electric cigarette lighter, its twin in finish and smart design, is \$2. From the New Motif, 128 East 60 Street, New York



THESE three glasses can well stand up on their own feet if decoration means anything. Reading from lean to fat, in the illustration, we have a delicate pattern of birds and flowers, a grape vine in relief, and lastly a very modern black and white cubistic scheme. Personally, I favor the latter, not only for its smart appearance, but because its notched surface is easy to get a good grip on, even when the party's so good that most other things seem rather slippery. All three are Lalique glass. In the order of their description above, \$16, \$36, \$51 a dozen. L'Élan, 123 E. 57 Street, New York



SPEAKING of cigarette boxes—here are three delectably feminine concoctions of fabric and fringe. Red ball fringe is quaintly charming on the tiny square one which is covered in yellow chintz with a red medallion in the center. The largest of the three, covered in tête-de-nègre silk with three rows of white fringe on the sides, looks for all the world like some sort of divine layer cake with cocoanut filling and chocolate icing. The third is pure white damask with white fringe. Small-sized boxes, \$4; large size, \$6. The Mayhew Shop, 605 Madison Avenue, New York



IT OCCURRED to me recently that it was a longish while since we'd investigated the fireplace situation, so I promptly hied me down to Allen Street, that Mecca of metal enthusiasts, and in the illustration above you see the nicest pair of andirons I could find. Extremely simple in design, after the manner of Early American accessories, this attractive duet is of polished brass, and is handmade. 14¼ inches tall. \$5.50. Paleschuck, 37 Allen Street, New York

LEATHER in any shape or form is one of my special weaknesses—and when it's white I'd pawn the family "jools" or mortgage the old homestead to possess it. Fancy my emotions then, over the ensemble below—covered in stark white kidskin, with geometrical motif in gold. Wastebasket, \$30; cigarette box, \$12; book-ends, \$15. Paul MacAlister, 509 Madison Avenue, New York



Now which member of the class can tell me why the three-sided cushion below is like a problem in mathematics? Well, children, the answer is "because a three-sided cushion is an equation in comfort in which one cushion equals six restful positions for the user." In any one of six attitudes of repose from slightly above horizontal to a straight sit-up you'll find an angle of the cushion to give you perfect support at home or abroad. Covered in green, blue, henna, rose, or gold rep. \$4.50. Lewis & Conger, 6th Ave., at 45 Street, New York



I CAN'T drop this subject of pillows till I've made you acquainted with some of the sweetest little pillow slips that any young fellow of a month or so might cry for. These dainty bits of white are made of finest linen with touches of filet tire work for trimming. *Filet tire*, you should know, is the finest kind of filet—worked right into the article it is destined to trim, instead of being made in a separate piece. The slip in the foreground of the illustration above, with filet edging, measures 12 by 19 inches and costs \$3.75. The other, with two narrow bands of filet work, is 13½ by 18 inches and costs \$1.75. Porto Rico Shop, 27 East 54 Street, New York



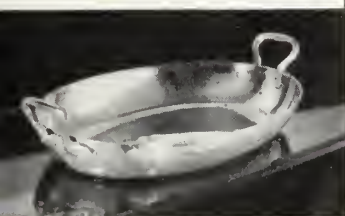
HAVE you ever looked at a child's high-chair and marvelled at your own recklessness at the age of one or two, to have entrusted yourself to such a spindly contraption, and at the iron nerves you must have had to have dined at that dizzy height? The modern child need be subjected to no such ordeal, since he may have a table and chair of midget size, like those above, for his very own use. The armchair fastens tight to the table after the child is seated, so that it cannot be pushed out of place or upset. In white or in natural pine or maple finish. Two pieces, \$18. Tufted pad for chair-seat, \$2.50. Childhood, Inc., 32 East 65 Street, New York



# ... Shopping Around ...

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FAR be it from me to cast any reflections on the manner in which you now dispose of your flowers, but here's a mirrored wall bracket that will show you clever ways you never thought of before. With a diameter of 9 inches, the circular mirror is supported in a narrow wrought iron frame. You put your posies, or your ivy, or whatever other horticultural products you may fancy, in a ball of glistening amber-colored glass which rests in a 4½ inch iron ring attached at the base of the mirror frame. You'll find it a decorative asset to your sunroom in Winter and to the porch in the Summer. The price is \$2.25. From Mitteldorfer Straus, 245 Fifth Ave., New York



WHILE the two jolly Dutchmen and the *schöne frau* at the right sit down to rest on their way to market, their sturdy little *klompen*—wooden shoes to you—make most satisfactory hitching posts for stray small coats, caps and other articles of childish apparel. Figures on this amusing rack are in bright colors. \$4.75. Alice Starr, 224 East 57 Street, New York



HERE's a smoking stand as the English do them. Can you imagine anything smarter to use in a setting of 18th Century English furniture than this little table of mahogany with its top of Sheffield plate? The latter, which may be unscrewed and removed for cleaning, is the last word in swank, with a really, truly coat-of-arms etched in the center to give you delusions of grandeur. About the base is a narrow border of delicate carving and the single shaft is slender and gracefully modeled. This unusual piece has been imported from England. Price, \$25. Alice Marks, 19 East 52 Street, New York



HAVE you ever wondered what happens to good little sweaters and socks when they die? Then you should see the lampshades they're making of knitting wool, wound over parchment, for smart contemporary interiors. It's my opinion that these clever young Moderns are the result of some woolly sort of transmigration in which the spirit passes out of your last year's knitted jumper and into a decoration for your living room. Illustrated at left, such a shade, done in cream-color, is used with a simple base made of three slabs of crystal. 13 inch shade on base 18¼ inches tall. \$38. Frankl, 509 Madison Ave., New York



THREE good-looking urns, white with gilt trim, put on a "three bears" act at the left. Papa Urn is looking for an over-mantel shelf to sit upon; Mamma Urn thinks she'd look awfully well upon a console; and little Baby Urn, who doesn't care where you put him, would be his charming self in any situation. Use singly or in pairs. \$10., \$8., and \$6., respectively. From Pitt Petri. Hotel Waldorf-Astoria, New York



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■ There are two breeds of Bulldog—the English and the French. The latter, as exemplified here by Ch. Charmeuse d'Amourette, owned by Amourette Kennels, is less forbidding of countenance than his British confrère, and his ears are of the "bat" variety. In color he may be either brindle, fawn, white or brindle and white. Whatever the color, a most distinguished and worthwhile dog, and one that is not often seen here in the United States.

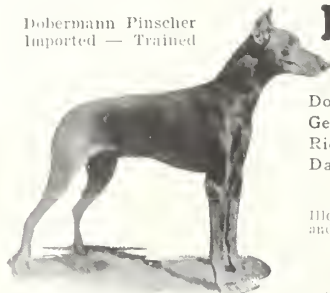
■ To the casual eye there is little of the Hound in the appearance of the Norwegian Elkhound, yet he really is an excellent hunter. Like all of the far northern breeds he is dense coated, prick-eared and powerfully built; his tail carriage, too, suggests the Samoyede. As yet he is rather rare in America, but his excellent disposition and keen intelligence fit him for wide acceptance. The Elkhound shown here is Binne av Glitre, owned by Vindsväl Kennels.



■ One of these days we shall probably see many more Shetland Sheepdogs in this country, for they are very worthwhile little dogs. To all intents and purposes they are miniature Collies and, like that larger breed, are herd dogs in their native Shetland Islands. Mrs. Fredericka F. Del Guercio is the owner of Ch. Eltham Park Ena, pictured here at the left.



■ There is always a demand for the toy breeds, especially the Chihuahua, whose ancestors have been known to Mexico for many, many human generations. Perhaps his very antiquity explains the courage which, despite his lack of stature, this wee fellow possesses. Since the breeders have taken up the Chihuahua in a serious way his best characteristics have been developed so as to produce a dog like Ch. Don Meron of Eddy Haven, owned by Mrs. Henrietta P. Donnell.



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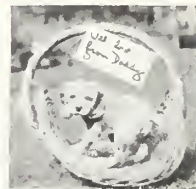
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## Ten dogs of high degree

(CONTINUED FROM PAGE 6)



At last winter's Westminster Kennel Club Show the coveted award for best of all breeds went to a superb Pointer, Ch. Nancolleth Markable. We show here a portrait of Markable's litter sister, Ch. Nancolleth Beryl of Giralda, owned by Giralda Farms. Take a good look at her portrait shown here and then, if you dare, ask us why we consider the Pointer one of the finest of all dogs. The usual Pointer colors are black on white, lemon on white or liver or tan on white.



There is no gainsaying the appeal of that group of short-legged working Terriers to which the Sealyham belongs. It is based on such characteristics as mental and physical alertness, loyalty, courage, ruggedness and moderate size. Besides all these, the Sealyham has a way of making a place for himself in your affections which is positively uncanny and yet withstands every test that time may put upon it. We defy any reasonably sane person to resist him, provided, of course, he is a typical specimen like this one from Shelterfield Kennels.

Especially since the advent of the pheasant to a leading position among American game birds the English Springer Spaniel has won many admirers in this country. We now know beyond question that he is a grand gun-dog and a splendid family pal as well, with a steadfast, dependable quality which must be experienced to be fully appreciated. Apollo of Avandale O' Sylvan Crest, owned by the Sylvan Crest Kennels, characterizes the appearance of the breed.



To the Schipperke, the canal-boat dog of Holland, must be accorded characteristics all his own which have won marked attention for him in this country as well as abroad. Small, black, tireless in energy and watchfulness, he is actually the "little skipper" which his name signifies. It is said that every Dutch canal-boat worthy of its calling carries a Schipperke as a matter of course. It is from the best of the Holland stock that Miquette of Kelso, presented here, is directly descended. She is owned by Mr. E. K. Aldrich, Jr. A Schipperke makes the best kind of a small watchdog, for nothing seems to escape his quick ears.



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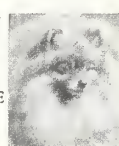
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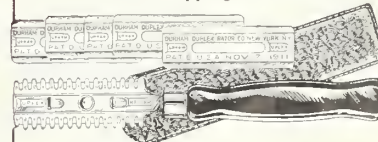
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(CONTINUED FROM PAGE 7)



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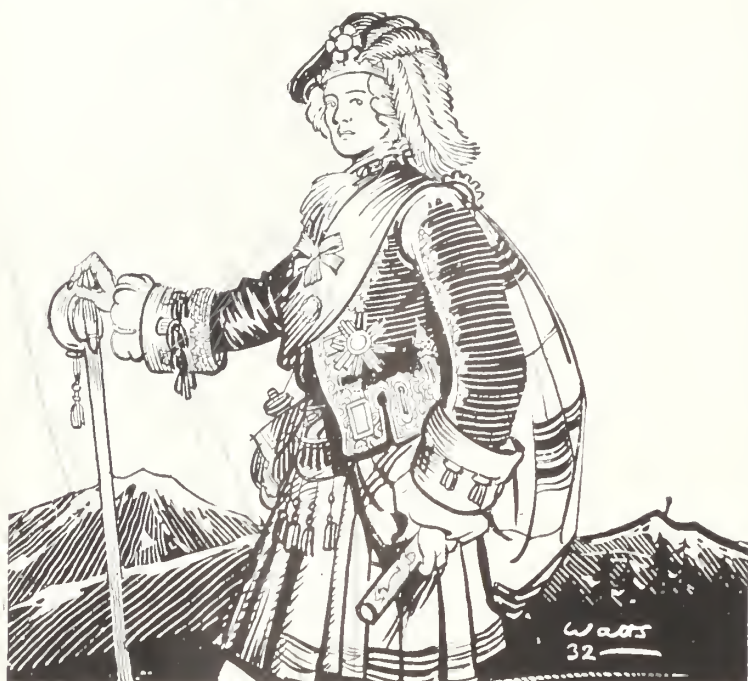
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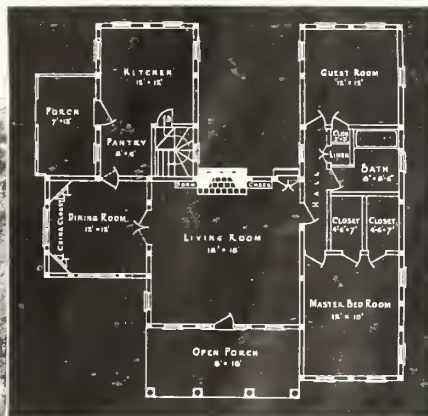
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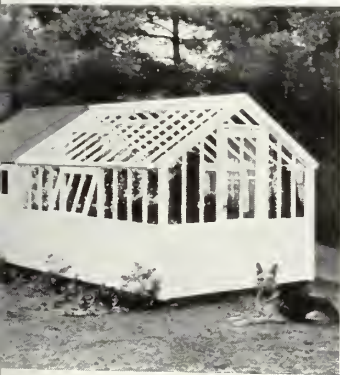
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# THE BULLETIN BOARD

**SWEDISH AMERICAN.** Some years ago, so the story goes, a dealer in Early American antiques went to Sweden and bought up an appreciable quantity of peasant furniture which he brought back to America and sold along with his primitive American pieces. No one seemed to notice the difference, for the simple reason that there were no differences to notice. The same sort of trees supplied the wood. The furniture was put to the same domestic purposes. Both the Swedish peasant and the Early American farmer were sprung from Nordic stock. In other words, they were brothers under their tables.

**COVER.** Again this month we present a photographic cover produced by that invincible triumvirate, Anton Bruehl, Fernand Bourges and The Condé Nast Studios. For the properties we distribute thanks as follows: Venetian blinds—Burlington Venetian Blind Co.; curtains—Empire Exchange; Steuben glass bowl—Corning Glass Co.; artificial flowers—John Gatjen; mirror tie-backs—John J. Roth, Jr. The character actors, Ming Toy and Tai Chang, are local talent. After the fashion of the animals of the Orient, Ming wears about her neck a string of turquoise beads from Istamboul to ward off the evil eye.

## MORAL MOTTO FOR A DOG

A wellbred dog should bear in mind  
That men have ways beyond foreseeing,  
And none the less should still be kind  
To every poor, dumb human being.

—ARTHUR GUITERMAN

**EATING LADIES.** In 1788 there was published in England a book that bore the toothsome title, *The Honours of the Table*. It was a work on the gastronomic arts by the Rev. Dr. Trusler, who came naturally by his gustatory inclinations since his father was a professional cook. This work not only abounds with wise advice for host and hostess but also is sprinkled with splendid sentiments. Among the latter is this tender gesture toward ladies at table—"As eating a great deal is deemed indelicate in a lady; (for her character should be rather divine than sensual,) it will be ill-manners to help her to a large slice of meat at once, or fill her plate too full."

**THE ANCIENT MOLE.** It may comfort garden owners, who are driven frantic by the depredation of moles, to learn that in Queen Elizabeth's time mole catching was a well-recognized profession and the mole catcher a busy man. He charged twelve pence per dozen for old moles and six a dozen for young, payment being made when the foresaid varmint was produced dead to the owner. As a further precaution, sometimes he used to drown them out, sometimes he drove them away by putting slices of burnt red herring at the runs, or pieces of Garlic and Leeks, to the effect that their nostrils might be outraged.

## FLOWERING CRABS

Of flowers that in gardens make April so fair  
There's naught like the blossom of the Apple and Pear,

And I care not a rap if his fruit set or fall,  
But jolly old John Downey's the pick of them all.

For although he's a Crab, and he's not grown for fruit

He has bright silver buttons on his Whitsunday suit;

And he that desires his fruit orchards to bear  
Ought to see that John Downey stands blossoming near.

But I'd grow him for blossom, and blossom alone,  
For when Columbines dance, and the Wall-flowers look on,

At the back of your borders, which need something tall,

There's naught like John Downey to beam over all.

Though they call him a dwarf he might put on a brag,

And look over Europe as proud as a stag,  
For his offspring are famous in France and

Almayne,  
Siberia and Poland, the Lowlands and Spain.

His floribund cousin may queen it for looks  
Where in Spring-time she spreads her red buds over brooks.

But to hold his white head up, when ouzels first call,

Our jolly old John Downey's a match for them all.

And when May comes a-wooing as May always does,

And the humble bees bumble, and the honey bees buzz,

Neither bull-finch nor black-bird can find her a bower

So bright for her bridal as a fruit-tree in flower.

There'll be Quinces from China, and Pears from Japan,

And a Plum-tree from Persia that spreads like a fan,

There'll be Almond, Bird-cherry, and the orange-flowered Maul,

But jolly old John Downey's the king of them all.

—ALFRED NOYES

**HONOURABLE THATCHER.** London papers recently reported the death of one John Giles, who lived his years and went to his grave full of honors, carrying with him the title of "The King's Thatcher." An ancient artisan, skilled in an ancient art. Whenever George V wanted any little jobs of thatching done, John Giles was the man to do them. No wonder he was among those whom the King delighteth to honor.

**PICKLE NUANCES.** "And after I have eaten the little pink balls the cook has scooped out," one of our Loving Readers writes us, "I scoop some white balls from the rind and soak them in a weak solution of salt and alum, especially weak as to salt. Soak 24 hours, then cook as any other sweet pickle in a syrup of sugar and vinegar with a tiny spice bag. I cut a slight indentation in some of the balls and insert a clove, blossom end out. I bottle the major portion of these little watermelon apples in their natural color—a pale amber, coloring the balance green and red.

"Have you ever tried to cut a peach pickle with a fork at a party and have the peach pickle resent the operation and forsake your plate for your neighbor's silk lap? I have. And ever since I have pickled my peaches in halves. Big Albertas in wide-mouthed jars. I serve them with their centers filled with English chutney, or a wine-soaked, nut stuffed prune that strangely resembles the muchly wrinkled peach seed itself.

"At an al fresco meeting of my club recently I was asked to bring pickles—just pickles. I piled the center section of a large hors-d'œuvre dish with my little watermelon apples, and the surrounding sections with chow-chow, pickled peach halves filled with chutney, gherkins and sliced Dills. Outlining the sections were stuffed olives, pimento side up."

**ARCHITECTS AND FURNITURE.** On another page of this issue is shown a room in which the most prominent piece of furniture, a bookcase, was designed by the architect, Harrie T. Lindeberg. Yet it is nothing new for architects to design furniture. Michelangelo designed the furniture for his Laurentian library in Florence. Renaissance architects of France and England tried their hand at it, and architects of 18th Century England increased their repertoire. Such first line architects as Wren, Hawksmoor, Kent, Gibbs, and Vanbrugh all designed pieces and the Brothers Adam combined furniture and architecture so completely that we are forever indebted to them for the Neo-Classic mode.

## GLIMPSE OF SPRING

Now tremulous upon pale air  
Glimmers a slender Daffodil;  
Oh, marvel that so small a flower  
Can out of mists this joy distil.

—SYLVIA MEECH

**FLOWER NOVELTIES.** Among the seed novelties being offered this year to tantalize the dreams of gardeners are the following—a *Calendula* with loose, incurved petals like a miniature *Chrysanthemum*; an *Anchusa* that grows very compact and has deeper blue flowers than other kinds; a clear orange *Geum*; a *Candytuft* with *Hyacinth*-type flowers that grows only 3½ inches—no higher than a *Sweet Alyssum*; an annual *Canterbury Bell*; a *Statice* which carries clear blue flowers on stems 2½ feet high; an improved strain of *Lupins*; a dwarf *Godetia*, only 10 inches high, that bears pure white flowers; and a deep-throated large flowered and fringed *Petunia* of the velvet marine blue tint hitherto only found in balcony *Petunias*.

**THE THIRD SMALL HOUSE.** Francis Keally, who designed House & Garden's Third Small House in this issue, is a New York architect. Its landscape architect, A. F. Brinckerhoff, is well known for many gardens he has made in various parts of the country. The furniture was selected by a member of The American Institute of Interior Decorators, Grace Hyman Hutchins. The next house will be in the Regency style.



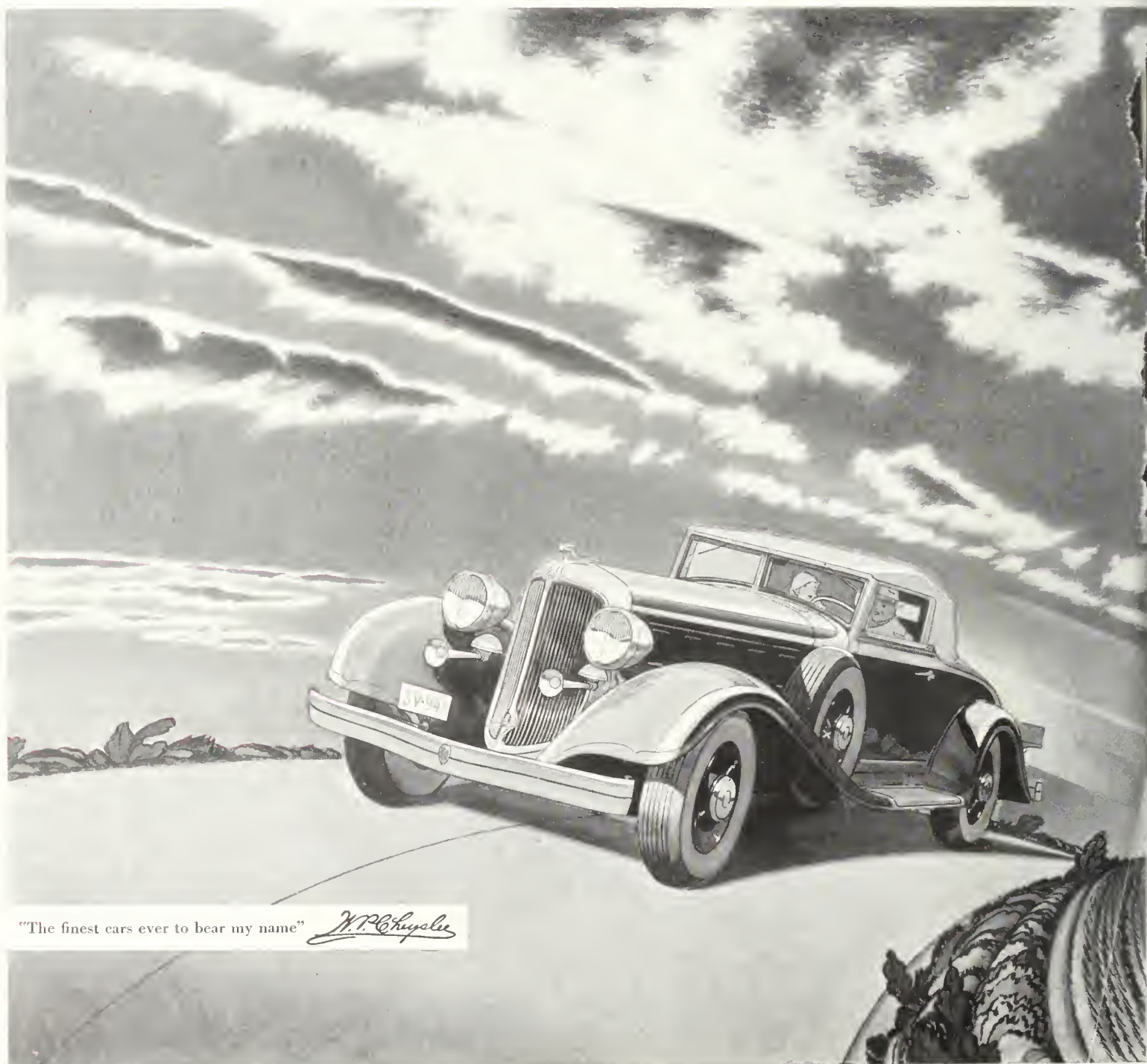
# THE FINEST EXPRESSION OF CHRYSLER ENGINEERING

A new dynamic beauty that refreshes the eye . . . a flashing brilliance in performance that makes every ride an adventure . . . tremendous power under effortless control . . . superb good taste and luxury in every minute detail . . . such are the new

Chrysler Imperial Eights. Designed and built without restriction or stint, they nevertheless represent values that appeal to wise and discriminating buyers. They are a satisfying investment . . . as well as a fascinating and thrilling possession

## TWO NEW CHRYSLER IMPERIALS

1933 CHRYSLER SIX; 83 HORSEPOWER; 117-INCH WHEELBASE; SIX BODY TYPES, \$7 TO \$1055. 1933 ROYAL EIGHT; 90 HORSEPOWER; 120-INCH WHEELBASE; FIVE BODY TYPES, \$945 TO \$1195. 1933 IMPERIAL EIGHT; 108 HORSEPOWER; 126-INCH WHEELBASE; FIVE BODY TYPES, \$1355 TO \$1595. 1933 CUSTOM IMPERIAL; 135 HORSEPOWER; 146-INCH WHEELBASE; SIX BODY TYPES, \$2895 TO \$3595. ALL PRICES F. O. B. FACTORY

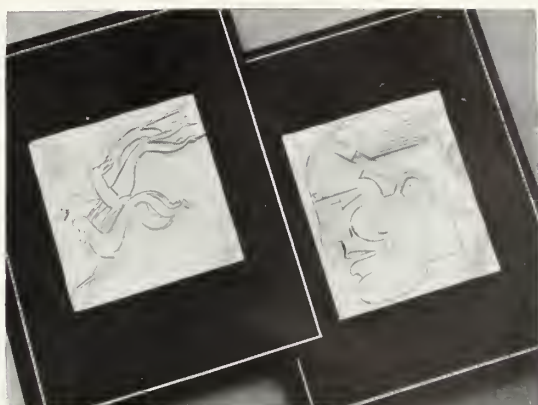


"The finest cars ever to bear my name"

*W. P. Chrysler*

1933 CHRYSLER IMPERIAL CONVERTIBLE COUPE, \$3595





UPPER LEFT. Etched aluminum framed black leather covers modern portraits. Lower left. Aluminum and calf hair; table and lamp of aluminum and formica—men's lounge, Radio City Hall. Donald Deskey, designer. Vase: Rena Rosenthal

UPPER RIGHT. Aluminum tumblers and steins; aluminum and wood trays: Russel Wright. Lower right. Aluminum wall-paper depicts history of tobacco in smoking room of Radio City Music Hall. Paper, formica and aluminum table designed by Deskey. Vase: Gerard

**A metal with a culinary past  
aims at a decorative future**



## Listening to Incense



**I**N THE 14th Century there appeared in Japan a strange religion called Zen Buddhism. It had traveled from India with a handful of devotees. Feudal Japan looked on it, at first, with a mildly curious eye. Gradually the cult began to gather adherents who were drawn from the court and military classes, from people who had been very much in the world and yet realized that they were missing something of life.

The purpose of the cult was to develop in its devotees an inner perception whereby they could see life a little deeper and, perhaps, a little clearer. Armed with this equipment, many hitherto unperceived subtleties of life and the world could be enjoyed.

In the course of several generations the leaders of Zen Buddhism evolved many phases of Japanese art that exist today—the Tea Ceremony, the No plays, the Ikebana or spiritual symbolism of flower arrangement and the Dried-River style of garden design. In this style the garden is made to represent the dried bed of a stream. The beholders' inner perception furnishes the water! The Japanese print is never entirely finished—one's inner perception does that. The position of the flowers in an Ikebana expresses a symbolism, the import of which one's inner perception quickly grasps. And so it goes through all these forms of ancient Japanese art. Indeed, some of the devotees of this cult claimed that they could hear odors, and they used to sit around listening to incense!

**I**t is a far cry from those days of ancient Japan to these times and yet we might conceivably do many things less beneficial than listening to incense. We might find the enjoyment of life a little more real if we stopped long enough to develop some sort of rudimentary inner perception.

For many years we heard about the "art of gracious living." Magazines bandied such phrases around until they became common parlance. They described what was believed to be an ideal standard of American life. Had you happened to have investigated what these magazines proposed as aids to this gracious living, you would have discovered that they concerned themselves with chairs and tables and curtains and rugs and the china on one's table and the clothes on one's back. The art of gracious living was an expensive ambition and, so far as I could ever find, it had to do merely with one's material surroundings.

As you will recall, the late '20's saw a hectic rush to surround one's self with these material aids. We simply couldn't live graciously unless we had certain kinds of rooms decorated to a certain high fashion of taste, unless we entertained in a certain high style. Having acquired these possessions, we thought we were living graciously.

How fantastic that all seems now! How absurd it would have seemed to those splendid gentlemen and ladies of old

Japan! We now realize that gracious living can commence only when we relish the beauty that surrounds us. The gold rush days of the '20's furnished us the surroundings. The lean '30's will teach us how to enjoy them. The graciousness of our living will depend upon our capacity for that enjoyment and our ability to share it with others.

A woman has a beautifully decorated room, for example. Heretofore she was so busy showing it to friends, so busy using it as a backdrop against which to play the act of living, that she never had time to sit in the room and really enjoy it. Now's her chance. People bought quantities of books in those days. Now they are actually reading those books. In short, we are now standing on the threshold of a new type of enforced leisure and the wise man and woman will be prepared to make the most of it.

**T**HERE IS great talk these days about technocracy, or the science of adjusting ourselves to the machine age. We have substituted mechanical for human hands. The machine has brought about world-wide unemployment. Instead of being a calamity, the new leisure may prove to be the attainment of an ambition the human race has struggled for ever since it emerged from its primitive stages. It can place within our power the freedom to give each man a chance to pursue the art of living, as he conceives it should be lived.

Now those ancient Japanese chose simple and common things to aid their enjoyment of life—tea, stones, flowers. They took the world about them as they found it. No extra material equipment was necessary to the development of their inner perception. Time and the willingness to spend one's leisure profitably were all they asked. They also developed the habit of enjoying one thing at a time. To this day a Japanese gentleman wouldn't dream of displaying a whole caseful of beautiful bowls. Each bowl is locked away in its own place and taken out individually.

**T**HE NEW leisurist might well learn these habits. A meal, for example, is memorable, not for the number of its courses, but for the piquancy of one or two well-prepared dishes eaten slowly. Time is necessary—time in preparation, time in enjoyment. The man who gobbles food hasn't the first conception of the art of gracious living. Or consider a room. The room that can be best enjoyed is one in which there are not too many distractions, and the way to enjoy it is to live in that room. One's inner perception about a chair, after all, can only be acquired by sitting in it.

While it is scarcely conceivable that we should go to such fantastic extremes as the Oriental, yet we Westerners can sit at their feet to learn. The secret of the perception which they employed was that it came from within. The art of gracious living begins inside ourselves. It is developed by thoroughly enjoying what we have.

—RICHARDSON WRIGHT





DIX DURYEA

## Empire with contemporary influence

THOUGH the accessories are of Empire derivation, a distinctly modern atmosphere pervades the entrance hall of Clarence Guggenheim's New York apartment. The inlaid floor, in a geometrical pattern, is green and white. Above old-white walls the ceiling is light and dark green. A modern flower painting hangs over a green and white striped sofa. Jessica Boss, decorator





THE Forsythias really are indispensable shrubs, with no equal when in bloom. They are among the best for February forcing, too, as these photographs attest. Below are freshly cut sprays; at the left, the same ones two weeks later



## Spring indoors—winter without

By Edward A. White

FEBRUARY and March in our northern climate present less of interest and appeal than do the other months of the year. If one be a true nature lover, however, all months are interesting. Some revel in the freakish capers of March winds, but the majority of people prefer to keep out of their piercing blasts.

When much indoors everyone appreciates flowers. Many people think it difficult to have ornamental plant life in the home during late winter and early spring unless one has a greenhouse or the happy faculty of growing flowering potted plants. Yet as a matter of fact, it is possible for nearly everyone, and particularly those living in rural sections, to have attractive plant material in living rooms if the trouble is taken to cut it.

Nature begins early to provide for the next year's foliage and for the reproduction of the species through flowers and fruits, so that comparatively early in the season the buds, particularly of those species which naturally flower early in the spring, are sufficiently mature to open quickly in the light and warmth of an ordinary dwelling house. The average American, however, is not impressed by the beauty of dormant twigs, but to the eyes of persons trained in an appreciation of

the decorative value of lines, they do appeal. There is beauty in the graceful sweep of branches and twigs of elms and other trees, contrasted against the sky, or shrubs against a snowy background. Hence wintry twigs are interesting even if devoid of foliage and blossoms.

The Japanese have long appreciated the fact that beauty in plant life consists of more than a mass of color. From them we have learned much regarding the principles which should govern our work if we are to create interesting arrangements with plant material.

It is not the rare or unusual flowers that interest the Japanese. The material which they use to the greatest extent for the ornamentation of their homes is that of everyday life. An appreciation of the plant material all about us is one of the first lessons we Americans should learn.

During the spring months thousands of people are attracted to the large flower shows held in many cities. There they see native plant materials apparently growing happily, and flowering, in the artificial environment of large halls and auditoriums. It is true that most of the plants which are flowering out of their normal season have been forced into bloom in greenhouses; nevertheless, the majority of

them will come into foliage and bloom under conditions which exist in ordinary living rooms.

The writer has derived great satisfaction from bringing into the house in late winter and early spring small branches and twigs of Plum, Cherry or Peach trees; the Cornelian Cherry, *Cornus mas*; Red Maple, *Acer rubrum*; Spicebush, *Benzoin æstivale*; Shadbush, *Amelanchier canadensis*; Flowering Dogwood, *Cornus florida*; the native Alder, *Alder incana*, and its European relative *Alder glutinosa*; Greenstem Forsythia, *Forsythia viridisima*; Weeping Forsythia, *Forsythia suspensa*; and such early flowering Spiraeas as Thunberg Spiraea, *Spiraea thunbergi* and Bridal Wreath, *Spiraea prunifolia*, and others. The Deutzias, particularly *Deutzia gracilis*, are beautiful when forced into bloom, also Japanese Quince (*Cydonia japonica*) and many Azaleas.

It is a keen pleasure to cut and arrange winter twigs interestingly in appropriate containers, then watch the tiny buds swell and burst into green leaves, or into fully developed flowers.

Plant material should be selected and cut with much care. It should be taken from a part of the tree or shrub where the attractiveness of the plant will not be in-





ured. Often there are branches which crowd each other and need to be removed by pruning.

There is little beauty in a mass of twigs. A small amount of material is all that is necessary to make an interesting arrangement. A few, wisely chosen as to size and shape, rarely over three, five or even branches, of one kind of a tree or shrub are all that need be cut. The relation which one branch is to bear to another in the finished arrangement should be kept in mind when the material is cut unless one wishes to take a considerable amount of material from the tree or shrub and later select that which is particularly desired.

Line distribution is the basis of composition in Japanese flower arrangement. There are many varying "schools" in Japan which determine the directions the different lines should assume. There are, however, a few general principles which are followed by all schools. It is rarely that an American would care to have flowers arranged in a characteristically Japanese manner, but the principles which govern their arrangement are the factors which make flower arrangement interesting in the American home.

When plant (Continued on page 72)



A WIDE variety of effects is possible with forced branches of shrubs and twigs which are easily obtainable. Here are several: at left, the rich red catkins and little brown cones of European Alder, after eleven days indoors; right and above, Plum when first cut, and two weeks later. Below are branches of *Azalea mollis* in bloom after three weeks in the house





**WHEN**  $x$  = present conditions  
and  $y$  = a small expenditure  
then  $z$  = a good investment

By Gerald K. Geerlings

**X**



The fireplace that projects awkwardly into the room can be rejuvenated with a hinged top seat arrangement, book shelves, slightly raised tile floor and ceiling beam



**Y**

Simplifying old mantel or installing new one, from \$20 up  
Building in hinged window seats with storage space below, book shelves and false beam, in whitewood, about \$75; other woods are more expensive, of course  
Tile floor, from 75¢ per sq. ft. up; in a composition material that imitates stone flage, 50¢ per sq. ft.



**Z**



**X**

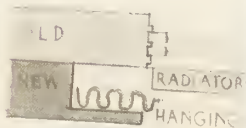


Many even of the modern radiators limit the window hangings to sill length. Moving the whole wall surface forward provides for recesses and long draperies



**Y**

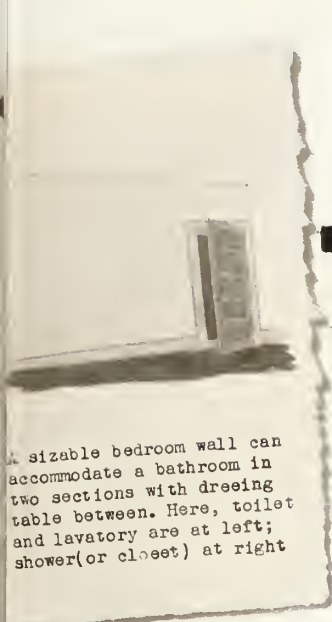
Total cost varies according to the area; prices of materials per sq. ft. erected are as follows:  
Imitation wood: composition with fireproof surface on insulating base -- surface plain or simulating random width pine, 50¢; paneled, 80¢-90¢  
Genuine wood: flexible wood applied like wall paper on wall board, \$1; plywood, about \$1.50



**Z**





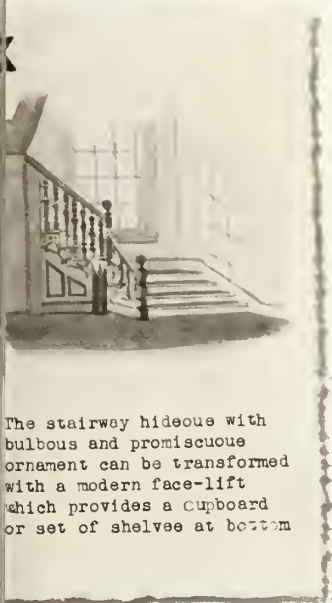


Y

Building out walls to form alcove, new flush doors, mirrors, table drawers and top, \$100  
Total plumbing cost \$207: toilet fixture, \$20; lavatory, \$35.50; installing both, \$14.50; shower fixtures \$15.75; installation \$43.25; "roughing in" plumbing, \$25; connections to supply and sewer, about \$50



Z

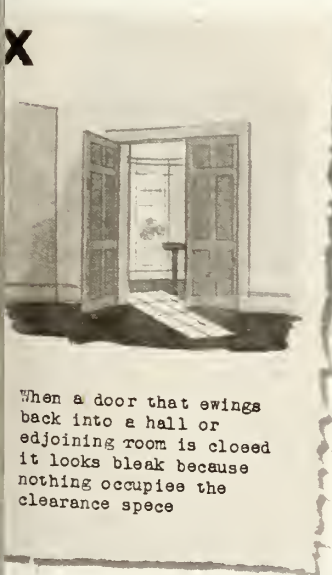


Y

Enclosing newel posts, handrail and balusters, with two shelves and cupboard doors, \$60  
For material prices, see bottom of opposite page. Fire resistant, insulating material, mica-like surface, wood and marble finishes, 58¢-64¢ sq. ft; 10% more in plain color

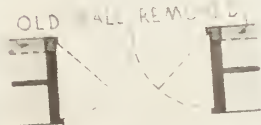


Z



Y

Erecting new wall surface equal in depth to width of door, for room 10' wide, including open shelves and cupboard on both sides opening into both rooms, \$75 up in whitewood  
Presumably old double doors can be used; or replace wide single door with two, each 2'6"



Z





## Dining in the grand manner

THE GREAT WAR dealt the first blow to formal entertaining. Then the Depression came along to give the *coup de grâce* to the old-fashioned formal dinner, while Prohibition, that other great American conversational favorite, has certainly not helped the cause of formality by lowering the quality of the wine and at the same time tripling its price.

But in spite of war, depression and prohibition, as soon as the winter season is under way we begin to think of large parties. The debutante makes her conventional bow to society at a ball, a dinner, or a large luncheon; the older hostesses entertain lavishly before a smart night at the opera, and even the young hostess is called upon to give at least one important party before the winter season comes to a close.

There are few of us who are not eventu-

ally faced with the necessity of repaying social debts in a grand manner and as soon as one begins to make up a list of the people to whom one owes something, it assumes enormous proportions. The only logical solution is to wipe out all indebtedness with a flourish that will make a real impression.

The most important point to consider in making up a list of guests is to see that it's not composed of people who know each other too well and see each other daily. They should either be strangers with the same or related interests, or members of the same set who seldom meet. People meeting for the first time will make an effort to be gay and on their toes to make an impression, so there you have the animation necessary to the successful party, no matter how formal. Invite intimate friends and

By Leone B. Moats

you only achieve an atmosphere of cosiness which has nothing to do with formality.

The engraved invitations must be sent out at least two or three weeks in advance. This not only makes the nature of the entertainment quite clear, but also gives you a chance to receive the refusals in time to send out cards to the second choices who must never be invited so late that they suspect their status on your list. When it comes to seating a formal party it is really much easier than a simple affair. There is no question of worrying about congeniality for only precedence counts. If you're in a city like Washington where a small error can easily be fatal, you can always send your list to an expert.

Unfortunately, once you set out to give a formal luncheon or dinner, you have to close your eyes and go ahead forgetting expense, for there's no cutting corners in these cases. You may be able to achieve smartness but never elegance by being thrifty. The food has to be of the very best, prepared by a skilled expert, beautifully presented and perfectly served. Unless you have an adequate staff of servants or can conjure one up for the occasion, it's better not to make an excursion into the formal. The proceedings must be conducted with silence, at a swift tempo, and must have the rhythm and swing which can be provided only by highly trained servants.

One of the joys of formality is that it never varies—it is in no way subject to fashion. All the details remain the same and any innovation smacks of the provincial. The only new note introduced in years is the bare table covered with doilies or runners which sometimes replaces the dazzling white damask cloth formerly *de rigueur*. The table appointments should be exquisite. This is the occasion to bring out the most beautiful silver, the most priceless china and crystal, all gleaming in tribute to the perfect butler.

And now we come to the menu itself, in which balance is the most important factor. A dinner should be looked upon as a composition, carefully built up and perfectly blended; each dish is a contrast to the one preceding it; each course excites the palate for the one which is to follow.

The menus at the end of this article illustrate most of the principles of planning a dinner or luncheon. A cream soup, for instance, is never followed by a dish with a thick (Continued on page 66)



ANTON BRUEHL





ANTON BRUEHL

OPPOSITE. Formal dinner. Centerpiece, classic garden by Max Schling. White and gold porcelain figures; white china with gold leaf border: Plummer. Silver, Empress pattern: International Silver Co. Crystal: Bryce Bros. Ivory damask: Mosse

LUNCHEON, above. White china. crystal: Plummer. Silver, Coronet pattern: Rogers, Lunt & Bowlen. White linen: McGibbon. Glass and chromium centerpiece: Pitt Petri. Blue glass table and aluminum candlesticks are from Russel Wright

### Smart setting for gastronomy





REEVES

## Within a southern garden enclosure

THE serpentine wall, first designed by Thomas Jefferson for the University of Virginia, is used with excellent effect to surround the garden of Mrs. J. J. Goodrum in Atlanta, Ga. Here it serves perfectly to link grounds and house. Hentz, Adler & Schutze, architects

THE ribbon curves of the wall are echoed by the lines of Box which form a demarcation between the lawn proper and the borders with their paths. Low flowering trees fill the outer bays of the wall, adding variety to the plan and materially increasing its interest



## Solving problems in a southern garden

PLANNING your garden to suit the amount of energy you are willing to expend upon it is particularly important in the smaller southern towns. Most of the homes are built on large lots, so that lack of space never hampers us until we have wanted beyond our gardening energy. As for paid gardeners, there simply aren't any, except the negro boys who are gardeners—large for the town, and whose ability is limited to running lawn-mowers, cutting weeds and spading beds.

A large part of the garden work necessarily falls on the owner, if real flowers are planted, and summer gardening in the lower South is no lazy man's job. Longfellow's description of the Teche country, where "the grass grows more in a night than in a whole Canadian summer" may be a trifle exaggerated, but it is entirely too true for summer ease. The warm July rains come, and over-night weeds spring up from nowhere; chickenweed and Coco grass and Johnson grass take possession of the space intended for flowers, and the grass that was cut day before yesterday begins to look ragged again.

It takes a while to learn that space, soil and proper exposure are not the chief considerations in planning a garden. The first and foremost thing is to decide how much of your own time you are willing to spend on gardening. Hunting and fishing and tennis and swimming and riding can't be sacrificed to Roses and Lilies, and sometimes bridge is as much exercise as any of them want! We found that we could not rely on the services of town gardeners—by-the-day, for just at the time our spring flowers need attention these worthies have to go back to their Strawberry patches, and after that Beans, Corn and Cotton lure them at all crucial seasons. If we get a man to cut the grass in Strawberry season we consider ourselves lucky.

### OLD RELIABLES

But if we leave a large part of our garden to Nature's care we must discard the tropical and semi-tropical plants that are doubtful even with the best of attention, and plan our garden of flowers that have stood the test of years. City visitors often complain over the number of old-fashioned flowering shrubs that abound in town gardens within a hundred miles of the city, but it is not a difference of climate that makes them possible and popular, but a difference in choice. Small town lots are large enough to provide ample room for

## Good flowers and shrubs that meet the

### local conditions · By Mary Willis Shuey

spreading Camellias and Azaleas, Pomegranates, Japanese Paper Plants, Flowering Crabs . . . things of which the city garden must necessarily have a small number. The small town gardener relies on them for background and for bloom and color through the year. The steady succession of flowering shrubs simplifies garden planning and planting, for they require little attention and enable us to do without many of the small flowers which require very much more care. Camellias of different varieties bloom from November through April, shell-pink, white, deep rose, red and variegated in a dozen different shadings. All winter long gardens and homes are bright with them, and while it takes years for a Camellia to reach its true glory, if three-year-old shrubs are planted they will bloom the first year. Azaleas grow lovelier year by year, with little care except plenty of water and occasional leafmold.

### HALF FLOWERING SHRUBS

Since we've been taking gardener's pot luck, we've learned the true value of flowering shrubs. Once planted they are there to stay: rains or dry weather, freezes and burning suns have no lasting effect on them. Yellow Jasmine, Japan Quince, Magnolias, Bay Trees, Lantanas, Parkinsonias, Mimosas, Abelias, Crepe Myrtles—town gardens revel in all these, and still have ample room for flowering Dogwood, Haws, Redbud, for Roses and Bignonia, Wisteria and *Rosa montana*.

Of course we want some of the old favorites, but one year of real gardening is sufficient to show us why Verbenas and dwarf Marigolds, Larkspur and Calendulas and Lupines are such general favorites. All of these give good result with little effort on our part. Zinnias and Cornflowers and the small yellow and bronze and the white and the purple Chrysanthemums make a brave showing even when left alone, and during a summer of Southern gardening we appreciate that. Our single white Chrysanthemums grew floppy and straggly before we finally pulled them up. Pansies were a failure: we found that the weeds grew much faster than the Pansies. Only the hardier Poppies thrived

under our haphazard care, and these also are abandoned until we have someone besides ourselves and Nature to do the work.

One blessing in disguise in this self-gardening is that everything stays put. "Permanent planting" has always been a joke with us, for I have a shrub-moving complex and am forever deciding to transplant something to another location. Now there is little temptation to move, and our background has had time to fill in.

### ALL-SUFFICIENT PETUNIAS

We'll praise Petunias forever, for they filled every gap left by our lack of energy, and bloomed steadily from early spring until they were killed by the cold. Even then only the tops were killed, and they came out again with the first warm sunshine. Until this year I never considered Petunias for cut flowers, but in the hot summer there is nothing more satisfactory for vases and hanging baskets. They stay fresh for days, and the buds mature and bloom in water. We planted Petunias of all shades from white and striped to a purplish-red so dark that it is almost black; plain ones and fluted ones, single and double, in window-boxes and in front of shrubbery. Masses of them trailed over the ground along the side fence in irregular patches of brightness . . . and no care required but to clip off the dead blooms occasionally to keep them from going to seed. There were odd shades of salmon and flame, rose and copper; there were ruffled ones and fringed ones of every conceivable shade, so full that they took me back to the days when we made "ladies" out of them, one Petunia slipped over another until we had a many-ruffled skirt.

Most owner-worked gardens in the South are a survival of the fittest. During the summer months, when everything is growing at lightning speed, the early morning hours are the only ones when it is possible to do much gardening, and the sun is hot before we have half started. If we are wise we will never attempt clipped hedges or any of the shrubs that need much pruning; unless we have unbounded energy we'll go on planting Oleanders and Altheas and Confederate (*Continued on page 68*)





## Little Farm, New Canaan

reproduces the interior

THE idea of this little place, the home of Mrs. Charles C. Bellows, grew from an old house on Cape Cod. Mrs. Bellows purchased some years ago. In its central unit it reproduces the original, and the entrance door and various other details are from it. The owner and her architect, Charles S. Keefe, spent much time in search of old materials to give authentic character. The house is just below a hilltop, with views to northeast and west







## — A group which cular of Cape Cod

The photograph above shows the  
face of the house. From the  
ner by the arbor which connects  
age and house the place appears  
shown in the lower photograph  
the opposite page. In the upper  
ner of this page is the small en-  
ce porch that offers a choice  
going directly into living room  
entering through a stair hall.  
e photograph at the right was  
en through an archway of the  
ch, looking past the bow window

THE general design Mr. Keefe  
s achieved an unstudied compo-  
on that appears to have grown  
the old houses themselves did,  
h a bit added here and there as  
amily grew, or finances permitted.  
survey of the plans shows, how-  
er, that the actual design was far  
m unstudied. All divisions of  
house are well segregated and  
e positioned for maximum con-  
venience. A guest room is on the first  
or with direct access to outdoors



GEORGE H. VAN ANDA



## Travel at home among your modern pieces

IF THE designer of modern furniture had done nothing else, he could lay his claim to remembrance by having discovered and used many hitherto exotic woods.

In this he had before him the precedent of respectable furniture tradition. In the 18th Century the whole face of English furniture was changed when logs and planks of mahogany, transported with infinite labor from the deep, aboriginal jungles to British cabinet-makers' shops, were turned into chairs, tables and beds by Chippendale, Sheraton and Hepplewhite. This period well deserved its sobriquet of "The Age of Mahogany," for mahogany found instant popularity and even the traditional, though less colorful, English oak began to be eclipsed.

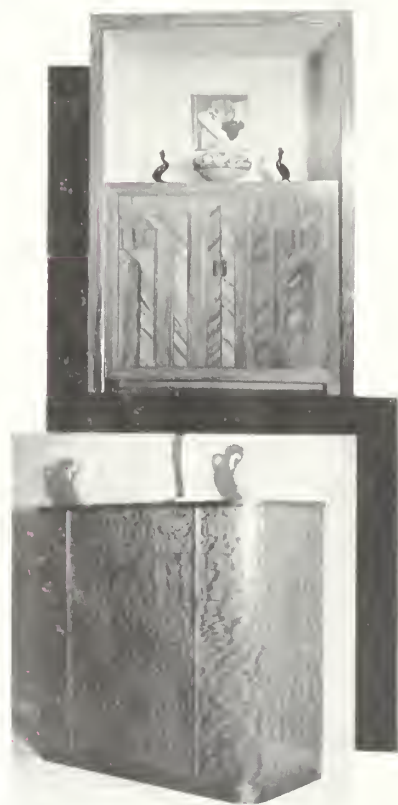
That same 18th Century supplies us another parallel which is not so far removed

from furniture as it may seem. It was an age when exotic plants from far-flung corners of the world were being brought home to England. Fully 6000 of them came in during that century and by the turn of the 19th, they were pouring in at the rate of a hundred and fifty a year. Now the search for new plants included new trees, and the wood from these exotic trees could have made a very exciting time in the furniture world. They did not do so for the simple reason that people were interested in the growing, living tree. The discovery of the beauty of these woods extended over a later arc of years.

In France the 18th Century saw many fruit woods employed. They were woods domestically produced. In England and America the same domestic trees were drawn on, together with ash, boxwood, beech, chestnut, cherry, gum, magnolia, maple, oak, pine, poplar, sycamore and walnut. Many of these were used in the structure of furniture, others principally for veneering.

Of course veneering and inlay are as old as the Egyptians, who taught it to the Babylonians and Assyrians, but not until the Renaissance in Italy and France was it seriously revived. The 17th Century saw the introduction of Boulle work, a type of veneering in which thin brass, tortoise shell, ivory and enameled metals were introduced. This introduction of metals into furniture veneer has been revived by many recent designers in France and England.

The modernism of the beginning of this century employed for inlays quite a range of exotic woods and the range has been extended by designers of our own generation. The catalog of woods being used today reads like a thrilling romance. Rosewood comes from Brazil. Satinwood from far-off India and Ceylon. White mahogany hails from Mexico and Guatemala. The rose-colored tulipwood is found in Brazilian jungles. Snakewood comes from the steaming Guianas. Purpleheart is shipped from Trinidad together with asphalt and limes. The reddish chestnut or rosewood is found in Hawaii. Teak is cut and piled up by elephants in Burmese and Javanese jungles. Ebony is out of Madagascar. Holly is found in the hedgerows and gardens of Europe. Redwood comes from our own northern California and Oregon sequoia forests. And the pol-larded oak has grown these many centuries beside placid English streams.



A VERY modern combination is found in the top piece—African zebra wood in vertical and diagonal panels held in place with strips of monel metal. The cabinet below is of light African cherry. The pieces on this page are from L'Élan



AFRICAN cherry covers the body of the top cabinet; inlaid panels are English ash. It stands in a white walled dining room where upholstery is dark cherry and the rug henna and blond. The piece below is crotch mahogany with rosewood inlay

From the vast range of colorful and romantic woods we have selected the twelve on the opposite page. Macassar ebony is a native of the Dutch East Indies. Olive-wood is brought from Italy and Palestine. Rosewood, as we said before, comes from Brazil. White holly is found in the southern part of the United States, Louisiana especially. Zebra wood is brought from the African Cameroon. White oak journeys all the way from Tasmania. Bubinga is also an African native and Carpathian elm burl is cut in France. Oregon supplies redwood burl. American crotch walnut is found in many sections here and myrtle burl comes from Oregon and Washington state.

To so many distant lands does the modern furniture designer range for his woods that any well-decorated room is literally an atlas. Just as the gardener, walking around his flowers, can name far-off habitats where first they were found, so the owner of a room can travel with his furniture woods to the hinterlands of the world.





valls of Windbreak  
 of whitewashed brick  
 e trim. The front façade  
 strated at the top of the page  
 a the rear at the bottom. In be-  
 tween are two views of the flag-  
 stone-paved terrace, showing dining  
 room doorway and fountain, re-  
 spectively. The treillage on the walls  
 facing the terrace is for Wisteria.  
 H. Bentley and Bentley, Tay-  
 lisbury were the architects





OF ENGLAND's greatest furniture maker, Thomas Chippendale, it is said that he never invented, but with the insight of genius transmuted the work of others into the designs that have made him famous. In such fashion H. T. Lindeberg, architect, designed this superb secretary-bookcase to harmonize with a Georgian room. Though inspired by that period, its simple, almost austere lines, its square top with a bust replacing the usual pediment, give it a modern feeling suggestive of contemporary design. White walls, warm yellow and rose-red in curtains and upholstery, crystal and old silver afford this room in the New York house of Mrs. Oliver B. James great distinction

IF you want verve, glitter and space in your rooms, the zest of new colors and materials, you will do well to consider the modern scheme opposite. Here are well-designed furniture, a fresh color combination, with yellow, the smart hue of the moment, predominating, and a crop of new materials. The carpet, designed to blend with the wool serge on the sofa and the plaid wool dress material of the curtains, is a brilliant note with gray walls and the rough textured chair fabrics. Tables are glass, chromium and bakelite, and the crystal and chromium column lamp has a spun glass paper shade. The New York apartment of Mrs. Charles F. Samson, Regent House, decorator

Georgian design yields to the tempo of today

world.





EHLE-BORGES PHOTO

CONDE NAST STUDIOS

Modern dress becomes the small apartment



## Here are annuals tested and found worthy

By Elizabeth S. Rawlinson

Wise gardeners have not needed hard times to teach them the value of annuals used in variety for continuous summer bloom. In looking over the new lists one sees many old favorites of long standing that continue to have a faithful following, as well as an ever-increasing variety of newer sorts not well-known to the average gardener. There are offered numerous improvements of old varieties, interesting hybrids, and comparative newcomers from South Africa, Mexico and California.

In my garden a number of these newer things have proved to be of interest, though there has been a necessary discarding of varieties of little value. For the past four years I have tested each season a varied list of annuals in my small garden that is entirely dependent upon the personal care of the owner, and is subject to climatic vagaries of heat and drought. The following list has been carefully arranged to include new or little-known varieties of annuals that I have found by experience to be of real worth. I have not included many annuals such as Scabiosa, Petunia, Snapdragon, etc., that are known to all gardeners, but have preferred to emphasize the wide range of good annual plant material that is available for long-continued summer bloom.

Pimpernel, *Anagallis phillipsii*. A pretty annual of low, spreading growth suitable for either rock garden or edging. It is

less than a foot in height and needs sunshine to open its blossoms that close at night. The innumerable small blue flower cups, less than an inch across, are of the same intense blue as those of *Delphinium chinensis*, a shade that is very rarely found among annuals.

Prickly Poppy, *Argemone platyceras*, has glaucous, spiny foliage and terminal blossoms borne in profusion on plants from two to three feet in height. The crinkled white petals and the golden cluster of stamens of this Poppy, whose flowers are between two and three inches across, make it a really beautiful member of the family. In many ways this is a most valuable variety, by reason of its remarkably long blooming period (my garden notebook shows continuous bloom from early June until the middle of November), drought-resisting quality and its ability to flourish in poor soil. In Virginia, where my garden is situated, the Prickly Poppy lives through the winter. Probably farther north it would not be hardy; however, it seeds itself freely. *Argemone mexicana* has pale yellow blossoms not quite as large as the white variety.

*Browallia elata*. A dainty annual bearing quantities of pretty blue flowers. Its height is from a foot and a half to two feet, depending upon the richness of the soil. *Browallia*'s bright blue winged flowers are very airy in appearance, making a



pleasing effect with pink bedding Roses, *Gypsophila elegans*, and innumerable other combinations of summer flowers. Under fair conditions it seeds itself lavishly.

Bush Morning Glory, *Convolvulus tricolor*. This variety is an old garden subject, but seldom seen in gardens of today, though it is of sufficient charm to be restored to popularity. The compact little plants about a foot in height are covered with delightful small Morning Glories an inch and a half across. The flowers are blue, with a yellow throat, margined white. If there are flower beds outside the dining room windows, breakfast could be very much enlivened by a sight of these gay little fellows. Personally, I have a great fondness for plants that give one something to look forward to for especial times of the day, though I know that the majority of people demand varieties that will make a "show" all day.

Pink Hawkweed, *Crepis barbatus rosea*. Nice little plants 18" in height that are covered with Daisy-like, semi-double flowers of soft rose. It is impervious to heat and drought, blooming all summer if not allowed to go to seed. The little pink Hawkweed is pretty to use with the delicate blue *Nigella Miss Jekyll* for edging.

Chinese Forget-me-not, *Cynoglossum amabile*, has been justly popular the last two or three years. Its lovely sprays of Forget-me-not blue are valuable additions to any summer garden. This season I tried the new (Continued on page 71)



J. HORACE MC FARLAND

THREE good but too seldom seen annuals are pictured on this page. At the top is *Venidium calendula-cum*, an orange Daisy introduced from South Africa. Below, left to right, *Zinnia mexicana* and *Argemone mexicana*, the Prickly Poppy





DANA B. MERRILL



**F**lower arrangement in the Japanese manner calls for special equipment. There are metal holders for the stems, in many different designs, and adjustable holders made of bamboo. Saw, syringe, cleaver and shears form the tool kit

**F**or further accessories: an old Japanese bronze bowl with wooden base made from a tree cross-section, and a white porcelain flower boat. And a book of Japanese flower arrangements in color. Materials from Yamanaka & Co.

**Cleverly designed gadgets to use  
in the Japanese art of Ikebana**

*Yamanaka & Co.*  
Tokyo, Japan





DINING ROOM

## The Berlin apartment of a great modernist

IN Berlin's smart Königin Augusta-strasse is one of the most successful modern apartments in that city. It is the home of Professor Fritz August Breuhaus, who has executed such interesting commissions as the interiors of Germany's famous liner, "Bremen", and more recently, the cabins of the new super-Zeppelin which is to supersede the "Graf Zeppelin".

The living room is a combination of coral, gold, yellowish gray and dull reds and greens.

Drawing room colors are canary yellow, light blue, biscuit and pink. In fact, so interesting are these rooms that we are giving detailed descriptions on page 66



LIVING ROOM





WING ROOM



AME BREUHAUS' BEDROOM



HALLWAY



## What's new in building and equipment

**ELECTRONIC MUSICAL INSTRUMENT.** Designed to be played as a solo instrument, or to accompany the radio, phonograph, or piano, a musical instrument of a type entirely different from anything yet offered has recently been perfected. Equally suited to the needs of the amateur and trained musician, it consists of a 32-note keyboard, wired for remote attachment to any type radio receiving set. Electronic action afforded by a detector tube of special construction supplants technical skill of the player and produces a clear, sweet, faultless note, regardless of varying pressure upon the keys. This action makes the response instantaneous, so that the accomplished musician finds it possible to improvise variations in elaboration of the melody coming over the air.

The manufacturers, Emicon Inc., have identified their product as a monophonic, electronic musical instrument. It is capable of producing various tone colors, such as the string quality of the violin or mandolin, or other qualities similar to wind or reed instruments, by depression of the proper stop. The instrument has a length of 28½ inches and a depth of 16½ inches, and is intended to be set upon a table that places the keyboard at convenient height. It is light in weight, simple in operation and popularly priced.

**SUNLIGHT LAMP.** In combination with improved lighting fixtures of special design, Mazda sunlight lamps or bulbs are now offered to reproduce indoors the beneficent rays of the sun. The fixtures are arranged to contribute a dual service, as general illumination only may be secured, or the healthful ultra-violet rays may be switched on. If desired, both may be in operation at the same time.

The sunlight bulb, a recent product of the General Electric Co., contains a pool of mercury that forms a mercury vapor arc rich in ultra-violet. Special filter glass in the bulb cuts out harmful radiation not found in natural sunlight. These bulbs are said to give the ultra-violet equivalent of mid-day summer sunlight, and at the same time provide good light for illumination.

**RUBBER DOOR-MAT.** Rich colors feature a line of perforated rubber door-mats with corrugated upper surface, recently announced. The mats will not show dirt and footprints, we are told; they lie flat and thin underfoot, and do not trip people or jam opening doors. They may be cleaned by simply turning the stream of a hose upon them, and will not stain doorsteps

when wet. These Vulcateen door-mats, as have been named by the maker, B. F. Goodrich Rubber Co., are available in six color combinations and in two sizes, 18 by 30 inches and 24 by 36 inches. Both these sizes are ¼ inch thick. There are eight corrugations to the inch on the top surface.

The interesting appearance of these mats suggests their use for bath-mats, or drain board facings.

**STYLED FITTINGS.** "Vogue" is the name applied to a new line of faucets, valves and shower heads of striking character and modern design. They are available for every style of bath, shower and lavatory. The smart design will lend character equally to old and modern enamel ware. Smooth chromium plated surfaces make cleaning easy. There are no dirt collecting crevices or corners. The fixtures are the latest product of the Scovill Mfg. Co.

**VENEER BRICK.** The clay roofing tile has now been designed in brick form to be used as a veneer or outside finish on the sidewalls of both old and new frame buildings. All the usual colors and textures of standard face brick are said to be available in this product. It is particularly well adapted to modernizing work.

The exposed face of the new unit is equal in size to the edge of a brick when laid up in the wall. The unit is one and one-quarter inches thick, hence has only one-fifth the weight of an ordinary brick. The sides of the unit are grooved and the backs concave. They are held in place on the wall by steel strips, which are fastened to sheathing or nailing lath at every horizontal joint and grip the grooves of each unit. This places the brick one-half inch apart. After the units are secured in place, the joints between them are pointed up with mortar to make the wall weather-tight. This product is offered by the Ludowici-Celadon Co.

**STEEL BOILER FOR OIL BURNER.** Attractive appearance, efficient performance and low price feature a steel boiler built expressly for oil firing, recently announced. A new, automatic combustion control maintains balanced draft conditions. This ensures that all gases will pass through the combustion chamber slowly enough to al-

low the oil to be completely consumed, and to give the boiler surfaces sufficient time to absorb all of the heat. Adjustable draft check and back draft diverter prevent back firing.

The large combustion chamber provides all the space necessary to assure complete burning of the oil, we are told. Exposure to the radiant heat of the oil flame as well as to the hot gases of combustion render the heating surface doubly effective. Many small diameter tubes, through which the hot gases pass, are completely surrounded by water to bring every portion of the heat into quick contact with a heat absorbing surface.

The quick steaming characteristic of the "Oil Eighty," to call the boiler by name, means oil saving, with less frequent burning operation and shorter operation period, we are informed. Copper steel construction offers the strength, flexibility and durability suited to the rigors of oil firing. Beautifully jacketed in heavy enameled steel, the unit is compact in size and easily installed. Corrugated insulation lining protects against heat loss. An attachment may be installed below the water line to make hot water always available. The Fitzgibbon Boiler Co. Inc., manufacturer.

**GLASS WOOL FILTER.** A new air filter recommended for installation in both conditioned air and gravity warm air heating systems, is composed of glass wool coated with a viscous material. Priced so low that it may be economically replaced by a new unit when the saturation point is reached, the filter is said to absorb dust in excess of its own weight.

The filter unit consists of a closely packed mass of fine, twisted glass fibers in a paper container, having open grill faces to permit free passage of air through the glass wool. The mass of glass fibers forms so fine a screen that dust particles collide with and are retained on the sticky surfaces as the air passes through the filter. It is customary to place them in pairs, the air intake passage leading to the heat.

The filter is said to remove harmful and objectionable impurities such as dust and bacteria. It is effective over a considerable range of air velocities with low frictional resistance to air flow. Low dust holding (Continued on page 53)

These recent developments will interest home

owners and builders - By Gayne T. K. Norton





THERE is something of downright commonsense in the architecture of small New England houses that appeals to many people. It is traditional. It is American. It is unostentatious. It has dignity. It takes its place in the community without explanation or excuse. And in most instances it is very livable.

New England of the Cape Cod variety is the type of architecture chosen by Francis Keally who designed House & Garden's Third Little House. For purposes of economy and because no other type is required, standard frame construction is allowed throughout. Brick chimney, wood shingle roof and walls of narrow siding laid 4" to the weather in the Connecticut style are its main items. Foundation can be concrete, cement block or brick.

The front entrance is pronounced by a classical portico and, to lend further dignity to this detail, the wall of the house around the front door that the portico frames is of broad siding or ship-lap.

It will be noticed that whereas the front of the house is unbroken, in the rear are three dormers lighting the bedrooms. From this we gather that the house is designed to

turn its front façade to the north and those dormers to the south. These dormers, by the way, are finished with ship-lap.

One or two more items before we go inside. The garage is recessed, leaving room for a service yard directly off the laundry. A 6' wood fence laid flush assures privacy in this yard. It is erected along the line of the front of the house. This yard can be bricked, paved with flagging or finished with stone chips, a treatment that can also be accorded the garden paths.

While wood is the traditional material for New England, this house can as effectively be executed in whitewashed brick, shingles or stucco. White painted walls and trim with green blinds is the usual finish, although this green may be apple or bottle or even emerald. The front door would be painted the same. Blue would offer a variation—faded slate blue for shutters and door. More unusual would be a body color of faint pink with door and shutters of barn red.

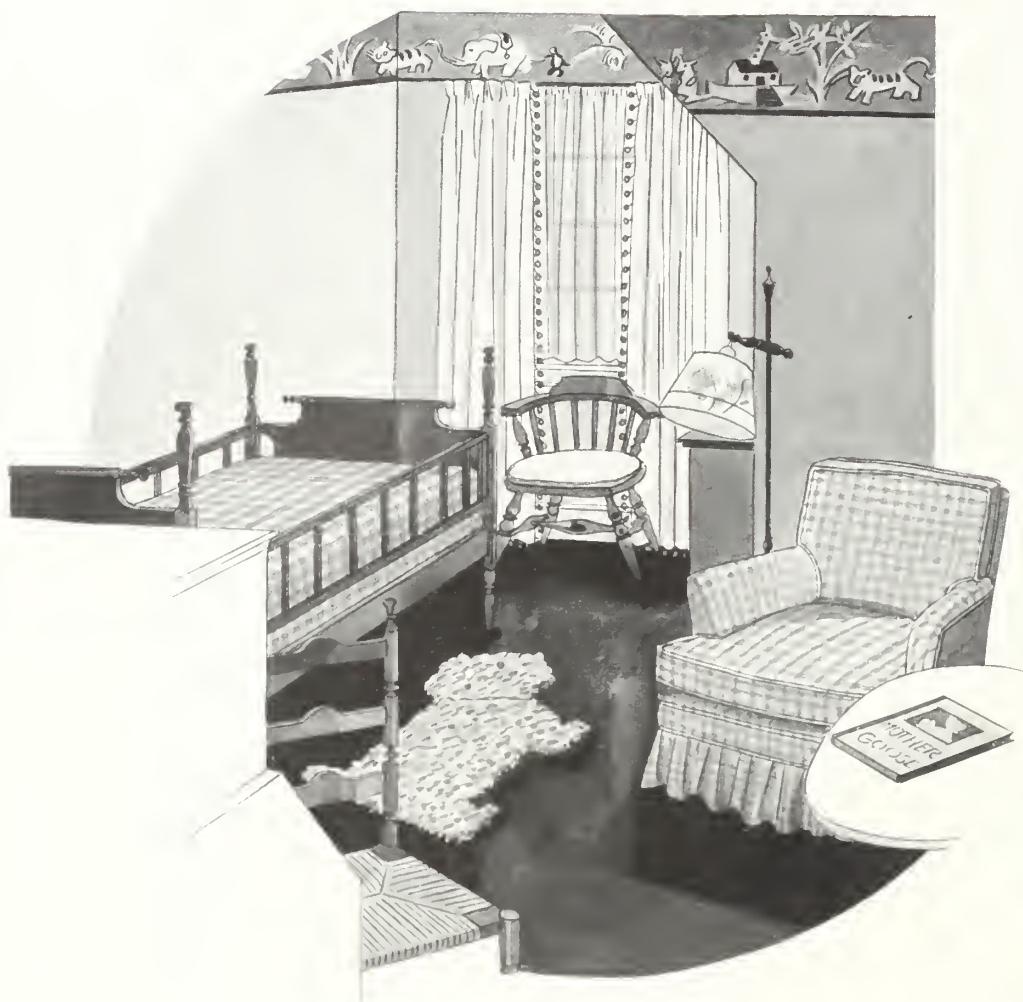
The plans show a slight variation from the accustomed one-chimney scheme in that the living room has a rear porch within the body of the house. The space behind the

stairs has been made into a breakfast alcove with a bow window and the passage between kitchen and garage is turned into a laundry. There is space here for one tray, a washing machine and a built-in ironing board. The kitchen is designed to use an electric stove and have a combination sink and dishwasher. Refrigeration would be electric or gas. On the detailed plans, which will be available through House & Garden's Readers' Service, space is allowed for the necessary quota of cupboards and closets. The heating plant, located in the basement, can be hot water or hot air, with an oil burner, coal or gas.

The approximate cost of this house, including excavation under half the structure, comes to \$6,000. Wood fence and walks will be extra.

Immediately one studies the layout of the grounds it can be seen that a fair division of space is given to both heads of the family. The flower garden, laid on the axis of the living room porch, is for the mistress. The kitchen garden on each side of it, for the master. And the children play on the rear lawn or in fenced area behind the garage.





## Smart interiors to enliven New England

Step inside the house and once more the distinction of tastes is evident. Let's picture the young people who are building this house. He is as rock-ribbed New England as any Bradford or Lowell. Like all thorough-going Yankees, he has a penchant for Cape Cod. He it was who selected the architecture. He also insisted on some part of the garden being given over to useful purposes. She represents a mingled strain. Somewhere back in her ancestry was a Frenchman, and his influence is still vital today. Perhaps one of Lafayette's men who chose to stay here when the war was over, settled down and took a New England wife.

A. F. Brinckerhoff, the landscape architect, had her in mind when he designed that little formal flower garden. Her faint Gallic ancestry was also in the mind of the decorators, Grace Hyman Hutchins and Rebecca Thomson Dunphy, when they selected the furniture.

Of the eight rooms and two baths, they have selected three to decorate in detail for illustrating—the living room, dining room and nursery.

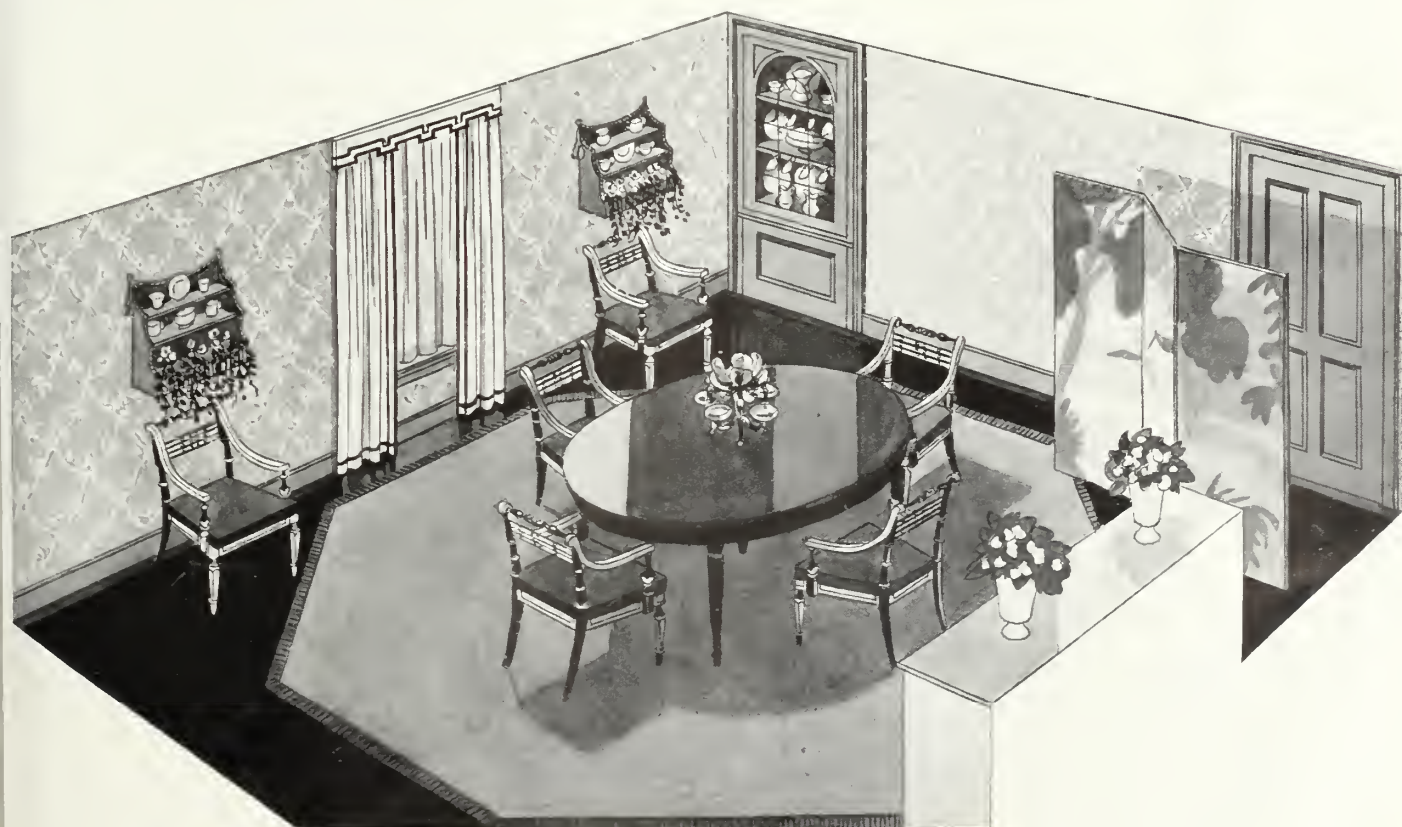
Push back the front door, and you find a foyer with walls painted gray (you'll see that same gray in the dining room) an off-white ceiling and black linoleum floor.

Turn into the living room and the French spirit is clearly set forth. Walls are painted a soft pale delphinium blue finished with a white anaglypta relief frieze moulding that also forms valance boxes over the windows. The fireplace mirror is framed with the same and the fireplace opening has a walnut finish surround in old French blue. The woodwork is painted a dirty white and glazed blue to harmonize with the wall. The floor is finished a light walnut. On it lies a hooked rug in a flowered Aubusson pattern of burgundy, lemon yellow, soft green and blue. At the windows the glass curtains are pale platinum gray celanese hung straight and the over-curtains a cotton rep in soft delphinium blue trimmed, sides and bottom, with a horsehair lace in a deeper blue. Cocard tie-backs of the lace, pleated, hold the drape of these curtains.

Before the fireplace are loose-cushion love seats. Their covering is an ivory ground chintz with blue flowers. An Empire sofa table, a Directoire coffee table and an armchair painted silver gray are in this group. On one side of the fireplace is a copy of a Louis XVI commode and on the other a standing lamp table. A flower pot stand and another side chair complete that end of the room.

(Continued on page 70)







# The Gardener's Calendar for February

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>☾ First Quarter, 2nd day, 8 h. 16 m., morning, E.</p> <p>○ Full Moon, 10th day, 8 h. 0 m., morning, W.</p> <p>☾ Last Quarter, 17th day, 9 h. 8 m., morning, W.</p> <p>● New Moon, 24th day, 7 h. 44 m., morning, E.</p>						
<p>5. Have your trees looked over carefully to determine their true condition. It takes a life-time to grow good trees but they are subject to injuries of many kinds. A little tree surgery at the right time will save them from much damage and yourself from considerable expense.</p>	<p>6. Better get out the sashes for the hotbed and cold frame and see that they are in good condition. Broken glass may need replacing, and the wood should be painted to protect it from the weather. Neglected sashes, even of high quality, go to pieces surprisingly fast.</p>	<p>7. Summer flowering bulbs such as Cannas, Gladioli, Dahlias, Caladium, etc. should be looked over carefully. Excessive heat or moisture will start them into growth, dampness with a low temperature is apt to cause decay. A temperature of about 45° is ideal for these bulbs and tubers.</p>	<p>8. Deciduous trees and shrubs require judicious pruning to keep them in good health. Early flowering subjects such as Lilacs or Spireas are best pruned after they have finished flowering. This saving blossoms. Shrub pruning should consist chiefly of removing old wood.</p>	<p>9. Have you studied the merits of a fruit border? No place is complete without one. Raspberries, Currants, Gooseberries, Blackberries, Grapes—all these make excellent border plants for the garden. Keep them within bounds, and tie the cane and vine types to supports.</p>	<p>10. Pea brush, Bean poles and Tomato stakes are necessities of a productive garden. A few hours spent with an axe in the woods will furnish you with these needed accessories. Gather them before they leaf out. Supports can be bought if there is no natural supply readily available.</p>	<p>11. Have you given a thought to the comforts of a great garden? The birds, the flowers, the fruit, the shade, the beauty, the pleasure to you and them. Place it in a fairly secluded spot, preferably near a berry.</p>
<p>12. Have you ordered your supply of seeds from a first-class source? They should be on hand now. An old bread tin makes a good mouse-proof storage for them. Don't let the seeds get damp—a cool, dry place is the ideal storage place until planting time comes in early March.</p>	<p>13. If you like golf you should have a practice green constructed on your grounds some screened corner where you can practice putting. Sow it with fescue and creeping bent grass in equal quantities and consult your seedsmen regarding the details of care and maintenance.</p>	<p>14. All plants that have been in the same pots for a considerable time, such as Palms and other decorative things, should be repotted before active growth starts. Top dressing is the alternative to this, though of course it is no remedy for pot bound plants needing larger quarters.</p>	<p>15. Have you progressed any further than your mind with that Rose garden you have been considering all these years? Each year that you postpone it means that you are losing just that much pleasure. Don't think you can't grow Roses—it's a case of going at it right.</p>	<p>16. Start to prepare your hotbed now. At least 12 inches of good hot manure will be necessary for making it. Tramp this firm and cover it with about 4 inches of good garden soil that has been well screened. Instead of manure, electricity will supply heat perfectly.</p>	<p>17. A greenhouse—even a little one of the lean-to type—is an invaluable aid to a good garden. It certainly raises the standard of any grounds, whether the house is used for fruit, flowers, or choice vegetable crops. Well considered planning in advance means fewer errors.</p>	<p>18. No garden is complete without some well selected and properly arranged garden furniture. Normal gardening is very necessary to the completion of the scheme, and of course, is adequate seating furniture. Make your selections and get your orders now.</p>
<p>19. It is much easier to overhaul your lawn mower now in the garage than it will be next summer on the lawn. If it needs sharpening, of course take it to a reliable professional; but the ordinary jobs of cleaning, oiling and adjustments you can do yourself in a few minutes.</p>	<p>20. Garden arbors made as they are made are attractive accessories of the garden. If you wish to enjoy them this summer they should be ordered now, as well as the Roses or other vines for them. Special requirements of design can best be handled by a good local carpenter.</p>	<p>21. Bay trees, Hydrangeas and other plants of this type that are used for decoration outside in the summer should be looked over to see if the tubs will stand up through another season's use. If not, repair them now; or better still, buy new ones.</p>	<p>22. All dormant trees and shrubs that are subject to the attacks of San José scale should be sprayed with one of the soluble oils before the 1st of March. Trees already infected must have at least two thorough sprayings applied before the young buds begin to swell.</p>	<p>23. Flowering plants of all kinds that are wanted for blossoms at Easter must be started into active growth. By postponing this first step and then trying to rush them along to make up for the delay plants are invariably grown too warm and in a good many cases are ruined.</p>	<p>24. Start sowing now in the greenhouse seeds of the hardy vegetables such as Cabbage, Cauliflower, Lettuce, Celery, Tomatoes, etc. Use flats or seed pans for greater convenience and provide drainage in the form of a good layer of cinders or oyster shells under the sowing soil.</p>	<p>25. If you can afford a greenhouse there are several plant protectors that are helpful to gardening. They should be ordered now, as the greatest value is in the early season. Glass ones are excellent. There is also good but inexpensive one made of process paper.</p>
<p>26. Before work is started outside you should make an inventory of your tools. Any new ones necessary must be ordered now. Tool designs keep on being improved as well as other things, so look them over. Several excellent new ones well worth buying have come in the market recently.</p>	<p>27. Sprays of all the early flowering shrubs can be cut and placed in water in the house where the flowers will quickly develop. The yellow, Golden Bell, Japan Quince, etc. can be forced in this way. On another page of this issue is a feature article on the subject.</p>	<p>28. Stock plants of all kinds of bedding subjects should now be started into active growth so that the necessary quantity of cuttings will be ready for taking when the proper time for them comes in the spring. Here is a use for the little greenhouse which is often overlooked.</p>	<p>First Week: Cold, clear and windy.</p> <p>Second Week: Warmer, followed by heavy snow.</p> <p>Third Week: Bitterly cold.</p> <p>Fourth Week: An old-fashioned snow.</p>	<p>Horticulture today stands on the threshold of a new era. In all its history, perhaps, there has never been a time when the public so eagerly desired the novelties in plant material. And to it justice, the trade has rarely if ever been able to offer so good a variety of such items.</p>		

## Old Doc Lemmon regrets the passing of Birchy Holler Bridge

"Wal, it's come at last: This mornin' the State Highway Inspector he stopped in at Ed Moffett's store down to The Corners an' 'lowed as how the Commission hed 'proved the plan to widen High Medder Road all the way down through the dip where she crosses Birchy Holler Brook. So the old wooden bridge thet Pap helped to build when he was a young 'un is to be tore down to make way for one o' them concrete eyesores thet ain't got no more human kindness into it than a jug o' store cider.

"It's been a reg'lar landmark hereabouts, thet old red bridge. For nigh onto a hunderd year it's done its part as a good bridge ought to, carryin' man an' beast in safety to the yender bank, guardin' the young folks an' the old, allus sturdy an' upstandin' ag'in the rush o' the freshets an' watchin' ca'm an' shadowy when the brook run low in the summer droughts. A lot o' feet hev crossed it through all them years, an' a pile of elbows hev rested on its railin's, but never a one o' 'em slipped or got hurted. I calc'late it could tell some mighty human stories—some o' 'em pleasant an' others not much of a credit to mankind.

"I mind how us kids used to roost on the flat boulders down under them big chestnut girders an' let our fishlines drift away into the deep pool b'low. Even at noontime there warn't a speck o' sunshine ever leaked into them dark shadders, an' it was allus kind o' spooky an' queer. Ev'ry oncet in a while a hoss an' buggy or mebbe a farm team come rumblin' across the planks, shakin' dust an' chaff all over us an' nigh deafenin' us with the noise they made. Even in the winter it was like a diff'rent world under the bridge, an' we'd climb down there just to see the clear black ice an' poke at the old cobwebs, as dry an' musty as if the hull country round about warn't buried under two foot o' snow.

"But best of all I like it 'bout the end of April when, on a sunny day, ye can look away off through the bare woods an' see the stream come dancin' an' flashin' down out'n the hills, just plumb happy to git free o' melted snow an' ice an' ketch a clear sight o' the sky ag'in. How it races through the rapid above the bridge, an' how the phoebe birds do flip around after the

gnats out over the pool! Somehow, it seems like the old bridge is a sort o' magnet thet draws ev'rythin' thet moves or breathes, an' ye can lean there ag'in the railin' an' watch an' so up the warm sunlight an' never want to nowhere else in the hull dern world.

"But it's all a-goin' to be changed, no there'll still be shadders under the new bridge I s'pose, but they won't be the same shadder. Birchy Holler Brook will still slide quiet-like in the pool, but it'll be a diff'rent pool, somehow. Mebbe the kids'll still find a place to set a fish down underneath, but there won't be cracks from the dust to drap through, an' the boys won't hev to stuff their ears ag'in the kl o' horses' hoofs or the rattle o' wagon wheels just overhead.

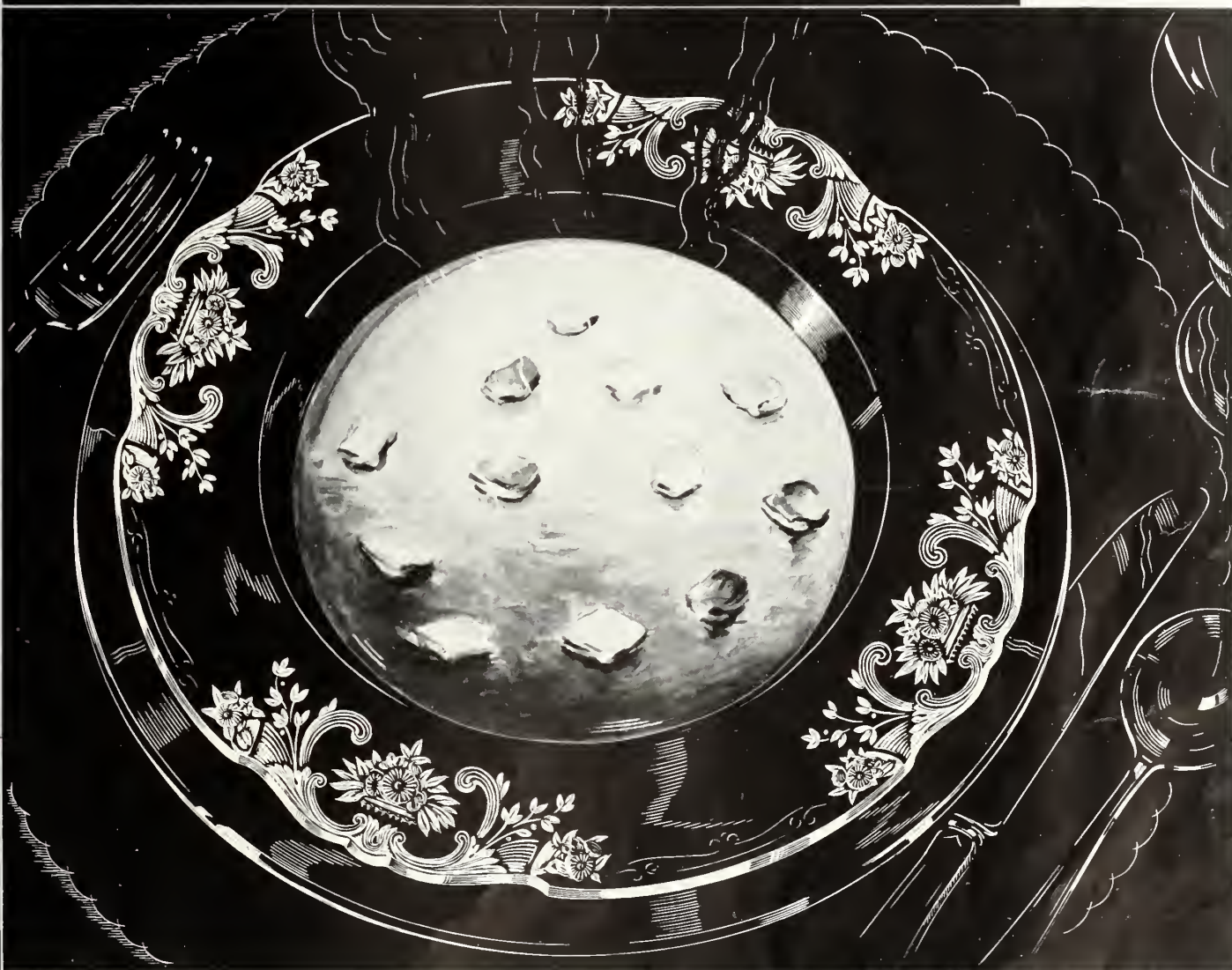
"They say as how the steel an' concrete'll be a sight safer than wood, an' thet the ottermob can go tearin' across 'thout scarcely slow down. Wal—mebbeso, mebbeso. But I tell neighbor, I'd rather hev the soul o' the bridge than all the extry speed an' safety Creation!"



# CAMPBELL'S LATEST TRIUMPH IS THIS NEW CHICKEN SOUP!

Inherent in the established policy of the famous Campbell's kitchens is the insistence upon an ever greater and higher excellence. The new Campbell's Chicken Soup is striking proof. Always the best-liked Chicken Soup made, Campbell's now contains twice the quantity of chicken and is so richly delicious that it graces the finest table. All the meat of the choicest chickens is used, with the most tempting morsels cut in tender tidbits for your enjoyment. Just your idea of what a Chicken Soup should be!

EAT SOUP AND KEEP WELL



21 kinds to choose from ...

Asparagus	Mulligatawny
Bean	Mutton
Beef	Ox Tail
Bouillan	Pea
Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tamato
Clam Chowder	Tamato-Okra
Consomme	Vegetable
Julienne	Vegetable-Beef
Mock Turtle	Vermicelli-Tamato

LOOK FOR THE RED-AND-WHITE LABEL

AL-PLANNING IS EASIER WITH DAILY  
CHOICES FROM CAMPBELL'S 21 SOUPS



"FOR YEARS my floors  
and furniture have been kept  
beautiful this way"

Says MRS. JOY MORTON II

Mrs. Joy Morton II—delightful hostess—splendid  
horsewoman—and a great lover of family and home.



A sun-lit corner in Mrs. Morton's hospitable living room. The beautiful wax-protected floors reflect the charm of the fine antique furniture.



"JOHNSON'S WAX protects them against  
scratches and wear and makes them more beautiful each year."

YOU TOO, WILL FIND THIS  
METHOD BEST—MOST ECONOMICAL

- In spite of her many outside interests, Mrs. Morton takes keen delight in her beautiful country home at Geneva, Illinois. She explains with real pleasure that her rare antique furniture—her radiant floors—are protected and kept beautiful with genuine Johnson's Wax. Every floor in her entire house is wax-protected. She considers it the most satisfactory—the most economical—method of caring for furniture, floors and linoleum.
- Although Johnson's Wax is used

in America's finest homes, it is everywhere recognized as a most economical polish. Why? Because it goes so far—only a little is required to give a long-lasting, wear-resisting polish. Johnson's Wax gives greater beauty—greater protection—cuts dusting one-half—eliminates floor-scrubbing entirely. Simplify your housework by ordering genuine Johnson's Wax (paste or liquid). The 50c size lasts a long time.

- Rent the Johnson Electric Floor Polisher by the day at small cost. Ask your dealer. Send coupon for trial size of Johnson's Wax.



S. C. Johnson & Son, Inc., Dept. HG2, Racine, Wis.  
Enclosed is 10c for trial size Johnson's Wax and very interesting booklet.

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City and State \_\_\_\_\_

## The home of a great modernist

(PICTURES ON PAGES 50 AND 51)

### LIVING ROOM

Ceiling covered with a hand-woven fabric of dull coral; ceiling beams of natural finish, light-colored wood, the edges inlaid with brass strips. The walls are covered with a hand-woven gold and mauve fabric; curtains are of the same material.

The fireplace corner has walls of yellowish-gray composition stone trimmed with brown and divided by thin brass moldings. The fireplace has a novel and effective, decorative treatment: from the top of the fireplace a row of white porcelain tubes is suspended, slightly reminiscent of the arrangement of tubes in a pipe-organ; these tubes are of graduated lengths, the longer ones in the center. The effect of this fluting against the dark of the fireplace is unexpectedly lovely.

Professor Breuhaas has achieved some original wall decorations by contrasting pieces of ancient and primitive African sculpture with the latest and most daring modern paintings.

The furniture, while modern in its simplicity, is restrained and dignified. Upholstered pieces are covered with hand-woven fabrics in yellowish or dull green tones. The floor has an all-over carpet of dull red. The doors have white pigskin panels, bound in brass.

### DINING ROOM

The ceiling is cream, walls are grayish pink, the curtains are dull and the glass curtains net.

Furniture in this room is particularly attractive, designed and executed by Prof. Breuhaas. The table is of brown mahogany inlaid with modern designs of ivory and brass. Chairs have white pigskin seats and gold beading each back decorated with a different highly stylized painting of a bird. The walls hang old Chinese paintings; also an ancient Persian wall-painting transferred with infinite labor to a wood panel and framed. Flanking doors are two antique Chinese porcelain lions on pedestals. The rug is blue and tan. At the four corners of the room are huge candelabra.

### MADAME'S BEDROOM

Walls and ceiling are in shade of tan. Tan rugs are on the floor. Closets are particularly interesting across one side of the room are six panels of Japanese silk, very easily open, giving access to about twenty of well-lighted closet space. Furniture is painted apple green. On the walls hang modern French paintings. There is a modern metal chandelier.

## Dining in the grand manner

(CONTINUED FROM PAGE 36)

sauce; in fact if there is one dish with a cream sauce anything else on that order is to be avoided. For a luncheon, consommé is usually a better choice than a thick soup.

In America the making of soup is, alas, a much neglected art. Every French cook book devotes pages to the art of the *potage*. They grow lyrical on the two fundamental bases of soup—the meat stock, which in every self-respecting French household simmers in the same pot year in and year out, and the cream of chicken which is the base for the cream soup. "The *crème de volaille*," solemnly opines one *cordon bleu*, "is the base for most cream soups." However, one must not conclude that the procedure is always the same and that purées of vegetables should be treated in an identical fashion. Fine, but appreciable shades differentiate the various categories and if the velvet smoothness is invariable, the treatments are varied. "In fact, all purées are derived from the *crème de volaille*. The softness, the delicacy of flavor of this preparation, make it the essentially assimilative model and permit the able craftsman to use this cream base to execute a great many other combinations. But this soup, of simple mien, does not bear mediocrity. For its preparation there exists immutable rules. Therefore it deserves the minute attention of the practitioner."

Fromage de Rochefort  
Glacé Surprise  
Fruits  
Café

### Caviar

Serve the caviar embedded in a block of ice. Small slices of plain hot quartered lemons and the chicken whites and yolks of hardboiled eggs.

### Crème De Volaille (Ten people)

This is the basis for all cream soups.  
4 oz. butter  
5 oz. flour  
1 veal shin bone, cut into small pieces, scalded  
1 three pound chicken, very tender  
2 quarts white consommé  
2 leeks  
1 branch of celery  
2 carrots

Make a light brown sauce of the butter and flour; allow this to cool and then add the consommé which has cooled to the same temperature. Cook over fire; add the shin bone, the chicken (which has been scalded) and vegetables. Allow to cook on a medium fire for two hours. Remove the chicken bone and remove the skin and giblets. Pound the flesh, adding 3 oz. of fresh butter and ½ pint of cream. Pass through a fine sieve, add the liquid through a sieve, add yolks of three eggs and then mix with the purée of chicken, adding of double cream and a small pinch of sweet butter. Season and press through a muslin.

### Potage Pierre le Grand

Make a *crème de volaille*. Twenty minutes before passing liquid through the sieve, add on (Continued on page 68d)

### DINNER I (Longer Type)

Caviar  
Potage Pierre le Grand  
Petites Langoustes au Beurre Chaud  
Poulet à la Chapultepec  
Petits Pois  
Salade de Laitue



# Why didn't the snow melt on the Smiths' house?



Why has Jones spent 35% more for fuel than Smith—and been less comfortable? Why will the Smith home be 8° to 15° cooler than the Jones' next summer? . . . *The Answers should be Profitable to every Home Owner*

DO HOUSES—side by side, at the snow on only one. Why? Amazing scientific fact reveals snow melts quickly on a roof for one reason that fuel bills are winter and certain rooms ex- ly hot in summer.

*trouble lies in your attic and*

know how freezing cold most get in winter—how stifling summer. But have you ever why? Have you noticed how barrier your roof is against out- temperatures . . . and how this ected attic space is separated ne rooms beneath it *only by the t layer of plaster and board?*

. . . do you realize that the f practically every house are from cellar to attic? That nothing at all between the in- d the outside of your house? surprising that in winter heat right out through this "sieve- onstruction at an astonishing Comfort lost—fuel wasted— draughty and hard to heat. In , heat pours in and stays in— d roof offer no resistance . . . become stifling.

ow melts quickly from your

roof—take care! You are wast- ing fuel and dollars, yet the remedy is simple and economical.

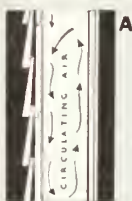
Johns-Manville, pioneer in insulation work for 70 years, has perfected a new scientific method of permanently sealing any home, old or new, against cold and heat.

## *A revolutionary Discovery!*

A new, amazingly efficient insula- tion, "Rock Wool," spun from melted rock . . . fireproof, rot-proof, vermin- proof and permanent . . . is quickly blown, by a special pneumatic pro- cess, through a hose right into those empty spaces under attic floor or roof and into hollow walls. It forms a 4" blanket over and around your house as impassable to heat or cold as a stone wall 10 feet thick.

Johns-Manville Home Insulation has already brought to more than 20,000 home owners a degree of year- round home com- fort never before possible.

As Gordon Smith, Ashburton, Md.,



**A**—Most houses have hollow walls, easy passageway for summer heat and winter cold.



**B**—Rock Wool blown into this space shuts out winter cold and summer heat.

writes: "It cut our fuel bills 40%." S. W. Greeland, St. Louis, says: "It reduced the temperature of our second floor last summer from 10° to 15°." Everywhere—north, east, south, west—home owners are telling their friends!

Can you *afford* not to investigate this astonishing new discovery? You will find the cost surprisingly eco-

nomical—and you can buy on de- ferred payments, if you prefer.

REMEMBER—you are paying for Johns-Manville Home Insulation even when you are without it—in heat loss and discomfort. May we send you our free book, "Blow Comfort Into Your Home"? You will find it interesting, perhaps profitable.

**Johns-Manville**

*Rock Wool*

**Home Insulation**

JOHNS-MANVILLE, 292 Madison Avenue, New York  
I am interested in learning more about Johns-Manville Home Insulation. Please send me your free booklet, "Now You Can Blow Year Round Comfort Into Your Home."

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## FRANCE

America is recovering and we convalescents need a change of air to get ready

for the big fray... last call for France on the down-to-earth price basis... last chance to slip away for new clothes, new ideas, new faces before we plunge back into the good old life. Roman France that has seen so many empires go and come again... blossoms foaming up against gray walls... the Riviera lying tanned and gorgeous in the sun... Corsica of the deep ravines and summer-lightning temperament... winter sports in the Alps and the Pyrenees with their enormous vistas to make mortals into Titans as they climb... Normandy and Brittany for quaint little churches and inns. The best Spas at the least prices, to smooth out tangled nerves and wrinkled faces... tuck the children into school in France for a course of sprouts to fit them for the great world anywhere. Springtime along the Bois and opening of the races... little tables with glasses, and a sense of golden leisure that we thought had gone forever... Easter at Biarritz with the smart world... Alsace-Lorraine for a breath of the North. Tomorrow America's going to be prosperous and whether you're in business or society, prosperity isn't play... it's work. Your travel agency has brochures that are little journeys in themselves.

RAILWAYS  
of  
FRANCE

1 East 57th St. N.Y.C.

## Solving problems in a southern garden

(CONTINUED FROM PAGE 39)

Jasmine, Shasta Daisies and Lemon Lilies and Angel Trumpets.

So be sure that you realize the work required before you plant a large and elaborate garden in the South. Crepe Myrtles and Japonicas may seem old-fashioned, but the reason they are old-fashioned is because they'll live and bloom through the years. If you have a Lily pond, be sure that the background is attractive, and do not hesitate to use Water Hyacinths and Parrot's Feathers and other plants that grow in the roadside ditches.

When the hot summer sun beams down, and every time you plan to do some gardening it is very, very wet, or very, very dry, you'll be deeply thankful for flowers that are practically self-raising. For even the most fool-proof flowers require weeding—far too much weeding!

Here is a calendar of easily-grown flowers for the year, in the Lower South. Some years a freeze will kill the young plants, but most of these are quite safe. They are arranged by their time of blooming, so that in planning your garden you may plant for flowers every month.

Easily Grown Flowers for August: Marigolds, Althea, Goldenglow, Snapdragon, Periwinkle, Salvia, Zinnia, Roses, Dahlia, Calendulas, Butterfly Lily, Pink Lily, Geraniums, White Jasmine Vine, Lantana, all varieties.

September: Marigold, Zinnia, Red Guernsey Lily, Althea, Lantana, Periwinkle, Blue Morning Glory, Salvia, Geraniums, English Narcissus, Abelia, Roses, Butterfly Bush, *Rosa montana*, Cannas, Rain Lilies.

October: Dahlias, Cannas, Marigolds, Roses, Petunias, Salvia, African Daisy, Guernsey Lilies, *Rosa montana*, Periwinkle.

November: Marigolds, Cosmos (the tall yellow ones), Dahlias, Periwinkle, Chrysanthemums, Salvia, Petunias, Roses, Pale Pink Camellias.

December—1st Part (It is in December that the cold hits gardens most years): Roses, Chrysanthemums, Periwinkles, Angel Trumpet, Salvia, Coleus, Cactus, Poinsettia. Last of December: Camellias, Early Narcissus.

January: Camellias, Hyacinths (mild winters; cold winters, February),

Poinsettias, Violets, Pansies, Burr Bush, Angel Trumpet (unless it is a freeze), Purple Magnolia, Red Snapdragons, Azaleas, Forsythia, Nasturtiums, Salvia, Periwinkle. A number of these are dependent on weather.

February: Camellias, Azaleas, Violets, Narcissi (many varieties), Quails, Hyacinths, Burning Bush, F. bud, Forsythia, Sweet Peas, Marigolds, Angel Trumpets, Spirea, Snapdragons, Petunias, Orange (Wild and tivated), Roses, Periwinkle, Nasturtiums, Lantana.

March: Most February flowers continue, and in addition, Bridal Wreath, Dogwood, Wild Crabapple, Red Yellow Jasmine, Wild Haws, Verbena.

April: Bridal Wreath, Burning Bush, Narcissi (late), Violets, Petunias, Snapdragons, Verbenas, Larkspurs, Lantana, Salvia, Roses, Sweet Peas, Coreopsis, Easter Lilies, Bermuda daisies, Daylilies, Bignonia, Phlox, Geraniums, Poppies, Pansies, Weigela, Corolla Jasmine, Magnolia, Stocks.

May: Roses, Salvia, Petunias, Coreopsis, Zinnias, Marigolds, Larkspurs, Snapdragon, Coreopsis, Baby's Breath, Verbena, Bermuda Lilies, Stocks, federate Jasmine, Bignonia, Morning Glory, Columbine, Catnip, Sweet Peas, Lantana, Oleanders.

June: Roses, Honeysuckle, Nasturtiums, Petunias, Geraniums, Shasta Daisies, Cape Jasmine, Oleanders.

July: Montbretias, Crepe Myrtle, Altheas, Zinnias, Rain Lilies (red and white), Verbenas, Petunias, Oleanders.

This list may seem limited, especially for the summer months. But the summer weed crop flourishes, so you may as well try to get a garden that is too strenuous.

In addition to flowers, every garden in this section has a small vegetable den. We limit ours to the things that are not always in market: we grow Lettuce, Radishes, green Onions, Asparagus and Parsley, then green Peas and Tomatoes. We also have a paragon bed, which yields the most the work expended of anything ever attempted, since salt will kill weeds without killing the Asparagus.

## Reviewing the new furniture

(CONTINUED FROM PAGE 24)

Painted some lovely pale hue that emphasizes the other darker woods than if all pieces were finished alike. In Regency styles much black and gold is used in rooms with walnut, mahogany and honey colored woods. On page 25 you will see black lacquer chairs done in white leather combined with mahogany pieces.

Not all of America's early furniture users settled on the New England coast. Some migrated as far as New Orleans and those with Gallic ideals embedded in their souls got the local cabinet makers to turn out pieces with a strong flavoring of the French. Erskine Danforth's new furniture, amusingly named Louisianne, reflects these romantic traditions, with here and there a piece showing Biedermeier influence. Much of it combines

the charm of the provincial with sophistication of the French. Gold and amber-toned fruit woods, frequently enlivened with black, are mostly used in these pieces comprise living room, dining and bedroom groups.

If you are looking for excellent French reproductions, Jacques Bodart. This firm employs simple types of Directoire and Empire furniture, many restrained enough to combine with wooden pieces, painted pieces with dark wood, uses enchanting modern rough-tured materials, mainly in white upholstery.

Sophisticated French pieces, as the provincial types that still continue to be popular, can be seen in great variety at Brunovan.



# 3 PROBLEMS SOLUTIONS

1. Her husband was a naval officer attached to a South American legation. She was confronted with the problem of the effect of a prolonged stay in such an environment upon her rapidly maturing daughter. She was out of touch with the school situation at home due to their nomadic existence over a period of years. Whom to approach for advice? Wasn't there some organization in the United States that could give her counsel based upon thorough investigation? She desired the advantages of her own girlhood—the background and friendships of normal American life—for this child brought up in foreign countries.

• After many troubled weeks she heard of House & Garden's School Bureau and put the matter in its hands.

• Yesterday she received another happy letter from her daughter—a letter full of the everyday joys of school life—the contentment of normal living.



2. His father was an alumnus of one of the oldest and most prominent preparatory schools in America. Under normal circumstances the son would have followed him there. The son had, however, an unusual flair for scientific research that might, under proper tutelage, develop into a career of importance. What schools had the best laboratories? What schools specialized in scientific research? What schools treated their schedule of required subjects with a grain of salt and a sense of the ultimate rather than the immediate values?

• He consulted House & Garden's School Bureau. A member of its college-trained staff was able to help him select the right school in this particular field.

3. She had been married three years. Her home ran like a well-oiled machine. Her servants were perfect—her nursery a systematic schedule of bottles and naps. Her husband was a busy executive caught in the grinding wheels of finance. What to do? Golf? Yes. Bridge? An endless round. Luncheons? Monotony.

• She had gone in for dramatics strenuously at school—had wanted to continue along these lines but marriage had interfered. There was nothing to interfere now. She wrote to House & Garden's School Bureau for a list of dramatic schools best suited to her needs. She found what she wanted. Life seemed to take on a freshness of purpose. The days sped by. The household machinery rolled along. Her problem of ennui was solved.



**HOUSE & GARDEN'S SCHOOL BUREAU**

THE CONDÉ NAST PUBLICATIONS, INC., GRAYBAR BUILDING, NEW YORK

These are some of the solutions brought by House & Garden's School Bureau to the problems of persons here and abroad. Years of experience in dealing with personalities and in the investigation of the principles and practices of the schools themselves have equipped the individual members of this college-trained staff of men and women so that they are in an unique position

to serve your needs, to help solve your school problems.

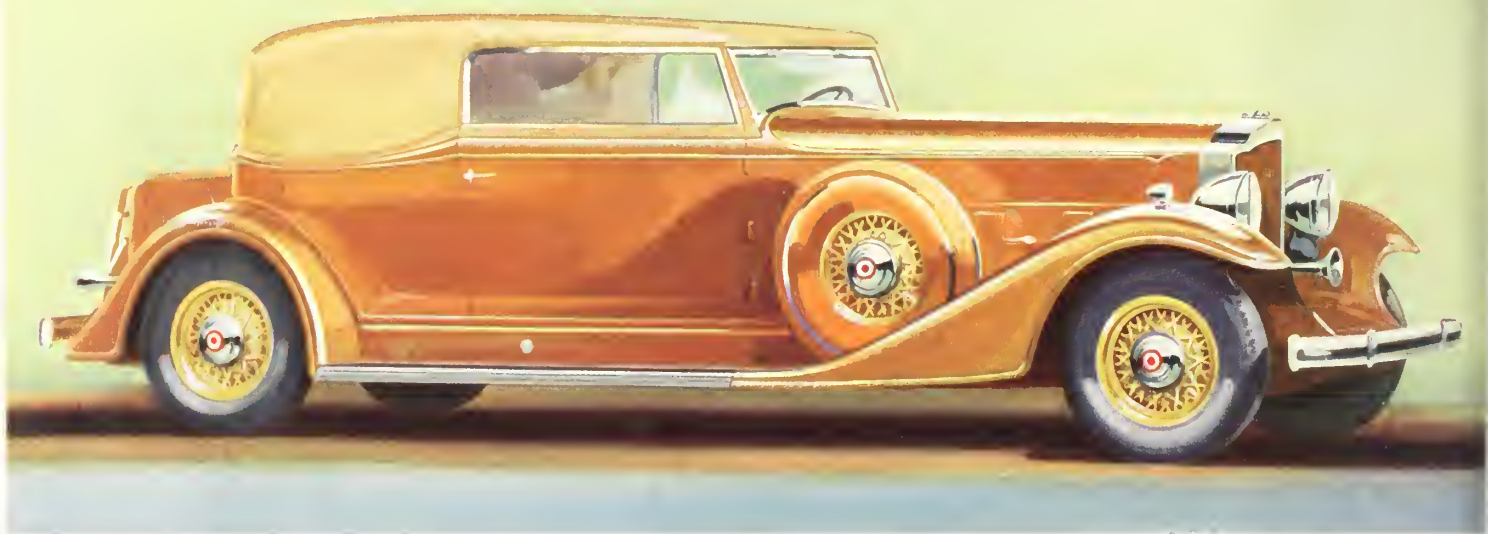
• If you desire such assistance, write to House & Garden's School Bureau explaining the factors that will bear upon your decision. Or, if it is possible for you to do so, call in person. We will be glad to discuss your school problems with you, without obligation, or cost. Graybar Building, Lexington Ave. at 43rd Street, New York City.



THE NEW PACKARD EIGHT • 120 H. P. • 14 Body Styles



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# This is what PACKARD has done for the fine car buyer of 1933

DO YOU BELIEVE this year's Packards, more than any other car, have taken into account these three things . . .

. . . that no two people are alike.

. . . that every motorist loves comfort.

. . . that the public is ready to return to quality merchandise.

Would you believe that any car could be handled with equal facility by a 200-pound man or a 90-pound woman? Any of the new Packards can be—whether it is the Eight, the Super Eight, or the Twelve.

The new power brakes, by a turn of a lever on the dash, can be adjusted to any desired pressure—so that the lighter touch of a woman's foot stops the car as quickly and easily as the heavy tread of a man.

The cushion clutch can be disengaged almost with the light of the foot alone. You can shift from one speed to another with the pressure of a single finger. The steering is so easy it is almost automatic.

Don't look for a choke on the dash. The choke is entirely automatic. So the motor starts perfectly in any weather. The carburetor can never flood.

Imagine a ventilation control system that allows a fresh-air enthusiast and his maiden aunt to be comfortable at the same time—that circulates fresh air even in a driving storm—yet completely banishes draughts.

Imagine safety headlights that permit top-speed driving at night on country roads, and that spotlight the ditch when you're passing other cars.

Comfort? The cushions you rest on were contoured by one of the world's most famous orthopedic surgeons. The springs beneath you run 75% of the wheelbase length. The motor before you is so mounted that no vibration reaches you. While the improved and exclusive ride con-

trol gives you three perfect types of ride. Use the one you like best.

But perhaps you will get your greatest thrill from the quiet of these cars. The motors are as noiseless at 80 to 90 miles as they are when idling. Not content with that, Packard has gone outside the car and by redesigning moldings and angles, has even lessened the sound of the wind as it rushes by.

These Packards, you'll find, have more power, travel more swiftly and accelerate faster than even their 1932 brothers. Yet, unbelievable as it may sound, they use less oil; they give more miles to a gallon of gas.

Equally important is the economy that Packard has effected by doubling the life of motor parts through an exclusive system of lubrication. 50,000 miles of continuous driving at the Packard Proving Grounds have repeatedly failed to show any measurable wear in motor or transmission. Even after 125,000 actual engagements of the clutch in traffic, no adjustment was necessary.

. . . .

SUCH, in brief, is the story of the three new Packards. In appearance, features and in quality, all three are alike. They differ only in size and added richness of appointments, in power and price. Together Packard believes they represent not only the finest cars Packard has ever produced, but the finest cars America has ever seen.

So sincere, so certain are we in this belief that we ask you to test these cars against any other car you know. Whether you expect to buy a car at once or not, visit your Packard showroom and inspect the new Packards. Then drive one over a road you know by heart. Compare it with your present car. Compare it with every other fine car 1933 can offer you. We leave it to you which of the world's fine cars you will then decide to make yours.



# so ASHAMED OF MY SHABBY RUGS!



## But WHY LET RUGS WEAR OUT?

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Rugs *always* wear out just where it's most embarrassing! Bald spots appear in front of favored chairs or near doors—right where everyone can see them!

But it's easy to *prevent* these spots if you act now. Simply lay your rugs over Ozite Rug Cushions. You'll eliminate signs of wear for many, many years to come! And you'll give your rugs a quiet softness that is positively thrilling. . . . All without costing you a penny, because Ozite more than *saves* its own low price.

\* Some imitations mat down into lumps and HARM rugs! Insist on genuine Ozite—now 28% softer and heavier! MOTHPROOF. . . OZONIZED. . . GUARANTEED TO SATISFY. For economy and satisfaction, look for the name impressed on every cushion.



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Name.....

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## Dining in the grand manner

(CONTINUED FROM PAGE 66)

of purée of mushrooms. Press through sieve, add the yolks of three eggs, double cream and a piece of sweet butter and pass through muslin.

Petites Langoustes Au Beurre Chaud  
(Baby lobsters with hot lemon butter)

Split the lobster; remove the stomach and intestines and take out the vein which runs up through the tail muscle. Keep the green fat and the coral to sauté in butter and replace in the lobster when it is cooked. Broil the lobster 10 minutes on the flesh side and five on the shell side. Pour butter over the flesh side and broil again for three minutes. Sprinkle with salt and pepper and a little cayenne and serve with hot butter flavored with lemon juice.

Poulet à la Chapultepec

Cut the chicken at the joints and cook in double boiler until tender. Sauté in butter and allow to simmer for ten minutes. Remove the chicken from the butter and put in the double boiler to keep hot. To the butter in which the chicken has been sautéed add:

1 pint of cream  
1 small glass of Port wine flavoring and enough of the stock or water in which string beans, carrots, onions and celery have been boiled to make the necessary consistency. Add shredded truffles and halves of mushrooms and allow to simmer for ten minutes. Pyramid the chicken on a deep platter and cover with the sauce, decorating the dish with sliced truffles. Serve with fresh peas.

Glacé Surprise  
(Baked Alaska)

Make the following ice cream:  
Boil one pint of milk with one cup of sugar. Remove from the fire and add the yolks of four eggs very well beaten. When the mixture has grown cold, add one pint of cream and flavor with vanilla. Place in a freezer, turning the handle slowly for the first five minutes in order to make the cream smooth. Beat the whites of four eggs very stiff, add sugar, little by little, beating continually. Place the frozen ice cream on a silver dish which has been lined with a layer of sponge cake or a bed of macaroons. Quickly pour over the beaten egg whites. Place the silver dish in another pan bedded with ice and bake in a very hot oven for about two minutes, that is, until brown.

### DINNER II

Cocktail d'Aguacate  
Potage Saint Germain  
Filets de Sole à la Caylus  
Culotte de Veau Voisin  
or  
Faisan Rôti  
Haricots Verts  
Fruits Rafraichis Cardinal  
Café

Cocktail d'Aguacate  
(Alligator pear cocktail)

Slice the alligator pear as you would peaches and serve in glasses sunk in bowls of cracked ice, covered with the following sauce:

3 tablespoons of mayonnaise  
1 " chopped tomato  
1 " green peppers  
2 " chill sauce  
2 " Tarragon vinegar  
2 " Tomato catsup  
Salt, pepper and paprika to taste.

Potage Saint Germain  
(Cream of fresh peas)

Make a crème de volaille. With a mortar pound 2 quarts of fresh peas which have been scalded. Add 9 ounces of fresh butter. Pass through a fine sieve and add the crème de volaille which has been thickened with egg yolks. Add double cream and fresh butter and pass through a muslin. Decorate each plate of soup with a tablespoon of whipped cream.

Filets de Sole à la Caylus

Roll the filets of sole and poach them in a quart of a pint of white wine flavoring, and two or three tablespoons of carrots, celery and leeks which have been cooked in butter. Drain the filets and place them where they will remain hot. Cook the mixture left in the pan, adding butter and a sprig of chervil. Pour over the filets and decorate with little croquettes of mushrooms fried in clarified butter.

Culotte de Veau Voisin  
(Rump of veal with mushrooms)

Cut the rump of very white, tender veal into a round piece. Fry well. Place in the oven and pour a little water over it, repeating at intervals until the meat is well baked.

Remove the meat and to the sauce left in the pan add: flour browned in butter, a tin of halved mushrooms and a small glass of sherry flavoring. Pour the sauce over the veal and serve very hot.

Faisan Rôti  
(Roast pheasant)

Clean, lard and tie up a pheasant. Roast 25 to 30 minutes, according to its size. Serve on canapés of bread browned in butter and impregnated with browned pâté de foie gras. Decorate with a bouquet of watercress. Serve the sauce left in the pan separately.

### LUNCHEON I (Longer Type)

Melon en Glacé  
Madrillène en Tasse  
Filets de Sole Royale  
Jambon Marigny  
Epinards à la Crème  
Soufflé au Chocolat  
Sauce Glimmauve  
Fruits  
Café

Filets de Sole Royale

Roll the filets of sole and poach in wine, flavoring with a handful of truffle parings. Drain and keep hot. Cook down the sauce and mix with half a pint of purée of truffles. Increase this by adding cream and butter and then pass through a double muslin. Pour sauce over the soles and decorate each one with truffles mixed with a spoonful of béchamel sauce which has been cooked down with double cream.

Jambon Marigny

Bake a Virginia ham and slice while hot. Place on a large silver platter and cover with the following sauce:  
Make a syrup of sugar and water by boiling them together. Add allspice and thin with vinegar to the consistency of thin cream. Serve creamed spinach in a separate dish.

(Continued on page 69)

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## Dining in the grand manner

(CONTINUED FROM PAGE 68d)

### Creamed Spinach

Cook the spinach and pass through the finest meat grinder and then through a sieve. Fry in hot, sweet butter, adding a thick rich white cream sauce and a few tablespoons of cream until the right consistency is obtained. Salt and pepper to taste.

### Chocolate Soufflé (6 people)

4 eggs  
1½ cup of sugar  
2 ozs. chocolate

Beat the egg yolks with the sugar until the mixture is thick. Dissolve the chocolate in a double boiler with three tablespoons of milk. Add to the egg yolks and sugar. Allow to cool before mixing with the very stiffly beaten whites.

Butter a mold, fill with the mixture and cook fifteen minutes in a medium oven. Before serving dust the top with pulverized sugar. Serve with marshmallow sauce.

### Sauce Guimauve

(Marshmallow Sauce)

Make a syrup by boiling sugar and water. Beat the whites of two eggs until very, very stiff and add the syrup slowly, beating all the time. When the mixture is thick and sticky, flavor with a few drops of Vanilla extract and serve in a sauce bowl.

### LUNCHEON II

Consommé en Tasse  
Œufs au Gratin  
Canard au Riz Sauvage  
Gelée de Groseille  
Glacé au Citron  
Fruits  
Café

### Œufs au Gratin

Hard boil the same number of eggs as there are guests. While they are still hot peel and slit down one side, taking out the yolk and making the opening as small as possible. Make a sauce of salt and pepper, cayenne, dry mustard, Tarragon vinegar, olive oil, Worcestershire, and a few drops of lemon juice and mix with the yolks, being careful not to make the mixture too thin. Fill the whites with this and place each egg on a small square of hot buttered toast which has been spread with finely chopped ham. Place in a shallow silver baking dish. Cover each egg with white sauce made with Gruyère or Parmesan cheese. Grate Parmesan over the top and leave in the oven until brown and sizzling. Serve in the baking dish.

### Canard au Riz Sauvage

(Breasts of canvasback duck)

Rub butter and seasoning on the breast of the duck and roast in the oven for fifteen minutes, leaving the oven door open for the last three minutes. Remove breasts, roast the carcasses and squeeze the sauce from it over the breasts.

### Lemon Ice

Boil two cups of sugar in 1½ pints of water for five minutes. Allow to cool and add juice of five lemons. Place in the freezer and turn the handle very slowly for the first five minutes. When the mixture begins to coagulate, add the whites of two eggs beaten as stiff as possible. This will make the ice fluffy and snow white.

## What's new in building and equipment

(CONTINUED FROM PAGE 52)

capacity is a feature. The glass wool and its coating are odorless. The product is manufactured by the Owens-Illinois Glass Co. Each filter weighs two pounds and is two inches thick.

**WINDOW PLANT BRACKET.** An ingenious flower pot bracket of extreme simplicity, that may be hooked between the upper and lower sash of a window or at the sill has been developed. Set in place in an instant, the bracket may readily be removed to wash windows or dust trim. The pot holding the flower or trailing vine sets just inside the glass pane, where the plant may enjoy the benefits of sunshine and will not interfere with curtains. Such growing plants are decorative upon the interior and equally attractive when seen through the glass from outdoors.

The Embro Mfg. Co., which makes these brackets, likewise manufactures other types which are held in place against a wall by glass headed nails. These provide an opportunity for the introduction of growing plants into wall decoration.

**ADJUSTABLE GAS BURNER.** Storage tank hot water heaters are being equipped with patented gas burners of a new type, so that the house owner can control the amount of gas consumed for

water heating. Simple manipulation of a gas cock adjusts the flow of fuel to one-third, two-thirds or full volume.

Equipment for heating water must be sufficiently large to guarantee adequate supply to every fixture in the house at all times. Yet such maximum capacity is usually well above average requirements for hot water, and the result is a fuel waste. Challenged by this problem, the manufacturers have developed this adjustable burner, which may be set so that only one-third of the gas flame will be in use during the long periods when the family requires small quantities of hot water. When hot water requirements increase slightly, adjustment to two-thirds capacity may be made. On special occasions, such as wash days and at times when there are house guests, the burner can be set to function at full rating.

The storage tanks are made of galvanized iron and seamless drawn copper, with water capacities of 20, 30 and 50 gallons. They are manufactured by the Ruud Mfg. Co., and each size is equipped with the gas burner graduated to three adjustments.

**PORTABLE HUMIDIFIER.** A new, low-priced humidifier for the small home is so designed that it will evaporate (Continued on page 72)



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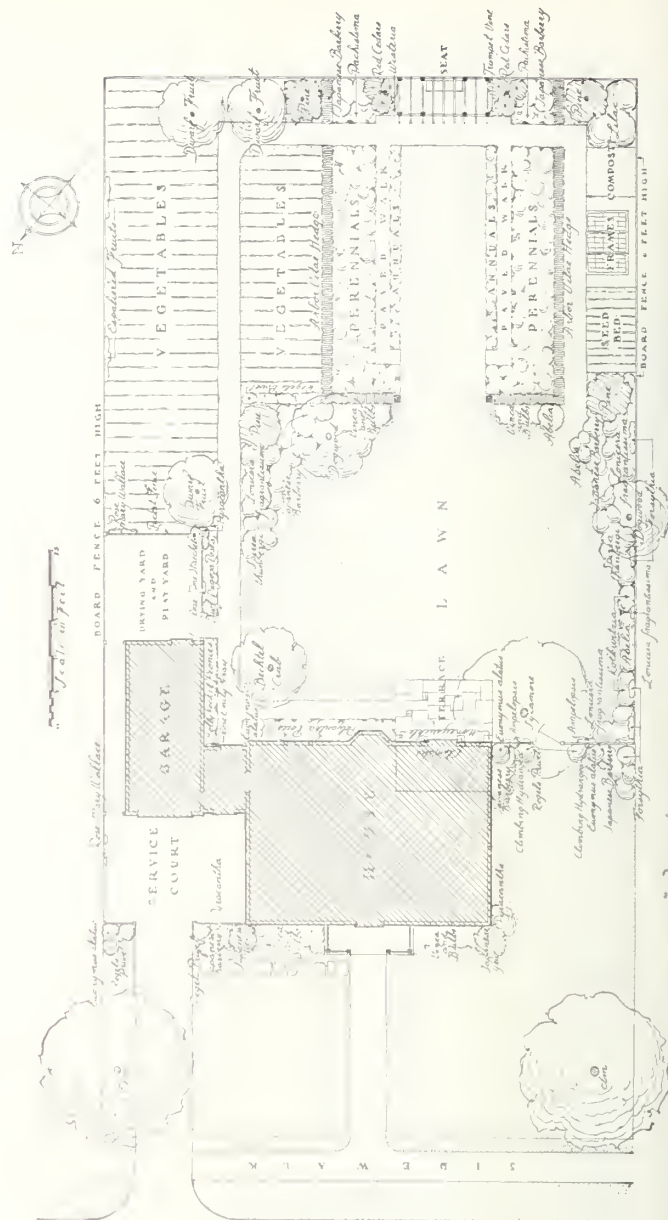
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The garden presents a complete layout of utilitarian as well as ornamental factors. Fruit and shade trees, shrubbery, lawn, vegetables, flowers and frames are all provided

## Smart interiors to enliven New England

(CONTINUED FROM PAGE 62)

The writing group consists of a secretary desk, an 18th Century copy from the south of France, with a walnut ladder-back chair. A third group consists of a wing chair of the French type covered with a chintz in eggplant and delphinium blue. Beside it is an oval table.

Other pieces in this room are a corner cabinet, side chairs and the customary accessories.

In the dining room the wall paper has a Zinnia design in platinum gray and white on lemon. A built-in china cabinet has a silver gray interior. The rug is platinum gray cowhair cut diagonally and edged with gray bullion fringe. Glass curtains are pale gray celanese over which hang draperies of lemon yellow cotton homespun with trimming of rows of cherry and yellow ribbon. The oval table is French walnut and so is the Louis XVI sideboard. Six armchairs, of Directoire influence, are painted platinum gray and have cherry pads with red and white tufts.

The hanging shelves are painted white. A three-fold screen has a French landscape painted in grisaille. Over the sideboard is a mirror with plain edge screwed to the wall.

For the child's room have been selected walls painted light steel gray with a border, and a frieze of animals in white, yellow, gray, blue and black. Gray linoleum covers the floor. A brown maple crib bed has beside it a yellow sheepskin rug cut to the shape of a "beastie." One upholstered chair is in red, yellow and gray plaid. The room can also contain a secretary with open shelves for toys, a clothes closet and a toy chest, an oval table, a pair of armchairs and a ladder-back desk chair with rush seat. The curtains are butter yellow linen with brown and yellow block fringe and platinum celanese under-curtains. The bedspread is the same plaid as the easy chair.

Not counting the various extra accessories and bibelots the furnishing of

(Continued on page 71)



# THE GARDEN MART

## BOOKS AND PERIODICALS

**GARDENERS' CHRONICLE.** Rock gardening, a part of prime interest today, is discussed in every issue of the *Gardeners' Chronicle* in a special department and in feature articles. The information sent is up-to-date, practical and authentic. Six issues of this dependable garden guide cost only 50¢. Single copies are 25¢. *Gardeners' Chronicle*, 165 Fifth Avenue, New York, N. Y.

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**ALLISON & YOUNG**, Fredericksburg, Virginia

## Smart interiors to enliven New England

(CONTINUED FROM PAGE 70)

these three rooms comes to \$2686.

Color schemes for the other rooms would be: Breakfast alcove—green lattice paper, soft green woodwork and pale yellow curtains. Porch walls painted the blue of the living room, floor of red tiles, curtains of pale yellow, a rug of tan rush squares and plaid fabrics on the furniture. Master bedroom—walls painted mauve pink, rug a deep plum brown, glass curtains pale gray and draperies of a flowered chintz. Guest bedroom, walls painted soft almond green trimmed with a wall-

paper swag, a deep rust rug, overcurtains of embroidered muslin dyed pale rust and the fabric an almond green chintz with pale rust, brown and yellow flowers.

The garden is pictured both in perspective and planting plan so that no description need be given. The cost of its plant material and setting comes to under \$750.

Further information on this house can be obtained from House & Garden's Readers' Service, Graybar Building, New York.

## Here are annuals tested and found worthy

(CONTINUED FROM PAGE 48)

pink *Cynoglossum* which proved to be a nice clear shade. The pink and the blue are extremely satisfactory to use together; both colors have an unusual clarity of tone. *Cynoglossum* has a long blooming period; sometimes it rather disconcertingly acts as a biennial in not flowering until the season after sowing it.

*Dahlia Unwin's Dwarf Hybrids.* A new English bedding *Dahlia* of real value; flowers four months from time of sowing; makes compact plants between 18" and 24" in height. The blossoms are varying shades of red, from rich red crimson to red washed with gold, and are double, semi-double and single, with the semi-double predominating. These fine little Dahlias are remarkably free-flowering and will be found highly satisfactory either in the garden or as a cut flower. They are decidedly an improvement over other varieties of bedding Dahlias that I have seen.

Annual Mallow, *Lavatera trimestris* Sunset. The bright pink cup-shaped blossoms of this variety commence opening in early summer, with new buds continuing to unfurl until frost. The flowers, which appear in great quantity, are on a plant about two feet in height.

Marigold Guinea Gold. A new and distinct annual novelty that seems to be a hybrid between the African and French marigolds, combining the best features of both. The height is two and a half to three feet; the color of the large, very double blossoms is a rich glowing orange of remarkable brilliancy. A splendid variety for display purposes, and a great improvement over other types of annual Marigolds. Seeds should be sown early as it takes some time for the plants to reach blooming size.

*Nasturtium Golden Gleam.* Another annual novelty of the 1932 season, the double, sweet-scented yellow *Nasturtium*. The large, full, deep golden yellow blossoms are held well above the foliage and are very sweet-scented.

Sage, *Salvia horminum* Blue Beard. An annual form with silvery-green foliage, inconspicuous small lavender flowers surmounted by terminal bracts of royal purple that form racemes of rich color. Blue Beard grows in a tangled mass of gray-green and purple of not more than a foot in height. It is quite good when used in combination

with the splendid purple *Heliotrope* Royal Fragrance.

Catchfly, *Silene pendula compacta*. This annual is of value either in the rock garden or for low edging for flower beds. Its rosy pink flowers do not rise to more than six inches in height, the flowers appearing in clusters of pretty pink that lacks the magenta tinge found in some varieties of *Silenes*. *Silene pendula* is remarkable for the prodigality of its blossoms that cover the plants from June until November. I have found this variety valuable for good color in the rock garden for midsummer and autumn.

Mexican Sunflower, *Tithonia speciosa*. A handsome variety from Mexico of shrubby growth from between six to seven feet in height, and to three to four feet in diameter. The large leaves resemble those of Figs; and the flowers have the texture and somewhat the form of single Dahlias. The color is a glowing orange of unusual brilliancy of tone. The flowers are a bit small for the size of the plant, but make such bright splashes of color that they show up well. *Tithonia* is perhaps at its best as a subject for flower arrangements where it displays itself to excellent advantage. Seeds should be started early in hotbeds or cold-frames as the plants develop slowly.

Mexican Zinnias, *Zinnia pumila mexicana hybrids*. These miniature Zinnias have delightfully quaint markings of yellow, cream and dark red in zig-zag patterns. The plants do not wilt as easily in periods of drought as their large relatives, the *Dahlia*-flowered Zinnias.

*Venidium calendulaceum* and *V. fastuosum* are newly introduced annuals from South Africa that produce bright orange daisies that show up well against their gray foliage. The first named, *V. calendulaceum*, is dwarf (less than a foot in height), spreading in habit of growth; the daisies are golden-yellow with darker centers. *V. fastuosum* is extremely striking with its large daisies that are three to four inches across of a rich orange with jet black centers and bases of the petals. These flowers of orange and black are really stunning; the height about a foot and a half. I have had trouble in getting *Venidiums* to germinate readily from seed. They should be started in heat and planted in a sunny position in the garden.

## NOVELTIES OF 1933

To Surprise and Delight You and Your Friends This Season



*Anchusa Italica*, *Felt-bam Pride*—Plants being compact, eliminate the straggly habit of the *Tropaeum* variety. Bears larger flowers of an even brighter blue. Pkt. 75c  
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# The Wallflower and the Old Maid!

It may seem like an association of ideas, but it is really only a whimsical coincidence that they're found together on Page 107 of Dreer's 1933 Garden Book!

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# Pittsburgh Fences

## Spring indoors—winter without

(CONTINUED FROM PAGE 33)

material of varied character is to be arranged the Japanese study it to ascertain how to get the greatest value from it. One principle on which they place much emphasis is that in every composition there should be one element in the design which is outstanding, either as to size or color. The other elements must be selected and arranged with consideration to the principal factor of the design. This is the "point of emphasis" which gives interest to all real design.

Therefore, in selecting material for cutting, one large branch is chosen and the others should have a size and shape subordinate to the larger branch, yet in harmony with it. One writer on Japanese flower arrangement has said: "In the distribution of the principal lines of the composition the artist studiously avoids an equal-sided or symmetrical arrangement, but he obtains a balance of a more subtle nature that is productive of a pleasing variety of form."

The larger branch is the "principal" in the arrangement and in a three branch or "three line" arrangement the "secondary" branch should be about one-half and the "tertiary" about one-quarter the length of the "principal." The secondary and tertiary branches are arranged on different sides of the principal in as natural a manner as is possible. The branches are never placed in a vertical plane but each element in the design has a definite direction. In a five line arrangement two additional branches are inserted, one of which is placed centrally, or nearly upright in the center of the composition and becomes the "support" or the central axis about which the other lines balance. The second branch is somewhat smaller than the principal and slightly subordinate to it. This is called the "sub-principal." When seven lines are used two more branches are added. These are intermediate in length between the support and the secondary and are placed between them. In the finished composition there should be no two branches of exactly the same height. This is an important principle which gives interest in any arrangement of

flowers. It is termed "shape rhythm."

Careful thought should be given in selecting the correct type of a receptacle for woody plant material. Unless the container is appropriate, interest in the arrangement is lost. A receptacle of metal or dark-colored pottery is preferred. Clear glass or expensive china and silver are rarely appropriate. The somewhat massive character and dark color of metal, or pottery, give to the composition of woody material an appearance of stability which is especially needed. Japanese bronze jars are appropriate for an arrangement of plant material in which line is such a dominant factor. However, they are expensive, and the ordinary pottery jug or jars are very attractive and usually harmonize with the interior decoration in the average home.

In arranging the material, it should never be crowded. Crossing of lines of the twigs should be avoided as far as possible. In some types of material where the branches are particularly twiggy, crossing cannot be avoided. The Japanese consider it perfectly proper in the arrangement of Plum branches to have the twigs cross, for in nature the growth is of such a character that the branches and twigs cross on the trees. As buds swell and flower and foliage develop, the prominence of the lines of branches and twigs is diminished as they become clothed in the beauty of petals and leaves.

After the branches are arranged and the receptacles filled with water the should be placed in a light window in a cool room for a few days. Shrubs absorb large quantities of water; therefore, the receptacles must be watched to see that the twigs do not dry out. All the water in the receptacle should be changed occasionally. When the buds are swollen almost to bursting the arrangement may be put in a warmer room, but the cooler it is kept the longer it will remain in bloom. However, it will retain its attractiveness for a considerable period after the flowers have begun to fade, for the freshness of the new foliage gives a peculiar charm.

## What's new in building and equipment

(CONTINUED FROM PAGE 69)

orate one gallon of water in two and one-half hours, and at the same time gently blow the moisture out into the atmosphere of the room. Since the water is warmed in the humidifier there is no temperature drop in the house.

Resembling a portable radio in size and appearance, the unit is light in weight and may be carried about from room to room and plugged into any convenient electric outlet. Hexcel Radiator Co. makes the unit; there are models available for both alternating and direct electric current.

**AIR VALVE HEAT REGULATOR.** Room temperature under finger tip control, with various rooms in the house at different temperatures adjusted to the desire or comfort of the occupant of each room, is possible with the latest model air valve for steam radiators. A dial indicator on

the valve may be set at any reading between 60 and 80 degrees F., and will maintain the desired temperature in that room within a variation of two degrees, as long as steam is supplied to the radiator.

Operation of the valve is entirely automatic, requiring no attention upon the part of the room occupant once the dial has been properly set. Working parts of the valve are of durable metal, and the enclosing case is an insulating material that protects the delicate mechanism from the heat of the steam, and leaves it free to respond to changes in room temperature. Dole Valve Co. manufactures this product.

**METAL TEXTURE.** The swirl and sweep of a decorative textured surface on wall or ceiling is now possible in sheet metal. This permanent, fire-proof, wall and ceiling material is free.

(Continued on page 73)





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## What's new in building and equipment

(CONTINUED FROM PAGE 72)

from annoyance of surface cracks and crazes, requires no repair or upkeep expense and is easily cleaned.

Sheets are made with a special lap joint which provides a tight, mechanical fit so that the pattern at joints registers in a continuous design with adjoining companion plates. The Spanish texture, properly decorated over an old ivory base, closely resembles a plastic wall finish in its exactness of reproduction, we are told by the manufacturers, the Milwaukee Corrugating Co.

**PORCELAIN ENAMEL SINK AND COUNTER TOP.** Work table counter top as well as splash back is included in an enameled steel sink that has just come onto the market for installation in combination with any standard model kitchen cabinet. The integral unit is available in varied colors and white, and in any dimension, up to a maximum length of eleven feet, to suit requirements of color scheme and mechanical layout.

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**HOME CLIMATE PRODUCER.** Quiet, clean burners turn themselves on and off to meet changing weather conditions in air conditioning equipment recently announced that utilizes gas for fuel. The scientific design of the cast iron sections of the heater is said to provide abundant heat absorbing surface, so that every possible heat unit may be extracted from the gas consumed.

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**SINK AND LAVATORY FAUCET.** A faucet for sinks and lavatories that will close at the touch of a finger, and when shut will not drip, has recently been announced. Closing action of the faucet is said to be noiseless, since a large volume of the water is shut off before the washer makes contact and completes the closing process.

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**BALANCED SLIDING STEEL WINDOWS.** Spiral steel balances that replace counterweights feature the double-hung windows of galvanized steel recently offered by S. H. Pomeroy Co. Expensive box frames, weights and chain are eliminated, the absence of counterweights with their enclosing boxes making possible slender mullion posts and side casings. Due to the slender design of the sash and frame members, maximum sight glass area is obtained.

The spiral balances are hung from the upper end of the side jambs, one for either side of each sash. The slender glistening steel strip is formed in a spiral  $\frac{1}{4}$  inch in diameter, and is only visible when the sash is lowered. As sliding units are raised, the spiral descends into a socket in the sash, which has an inner revolving member climbing on the spiral. Resistance is adjusted to the weight of the window.

**WALL TILES OF STONE.** Slabs of natural stone only  $\frac{3}{8}$  inch thick are now available as an interior wall tile for homes. Entrance halls and vestibules, as well as basement game rooms, offer opportunities for its use. Thin slabs are practicable because of the dense nature of the stone, which will not fracture readily. The natural stone face has a pleasing mottled texture, yet when desired it may be ground smooth and polished like marble.

The predominating colors in the stone are yellow and blue-gray. Individual sizes range from four by eight inches up to 12 by 12 inches, in square and rectangular shapes. The square units lay up most economically we are told by the dealers, Mart & Lawton Inc., who likewise state that the most pleasing color range is to be found in the eight inch squares. The tile is cemented to the wall like the familiar enamel and faience tile.

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## Creeping plants in the rock garden

(CONTINUED FROM PAGE 57)

*folia* is a beautiful little creeper for a half shaded situation in the rock garden, where it forms a neat and comely carpet an inch through of thickish kidney-shaped leaves prettily marked with white. It belongs to southern Europe and the lilac blossoms are produced from June until September. The leaves are evergreen.

Another small evergreen charmer for a shaded place in wall or steps or rock garden is *L. acutirloba*. Mr. Farrer calls this "a Tiny Tim of extraordinary charm." It grows an inch high only, and its little Toadflax blossoms are soft violet in color. It hails from Corsica. I once had a plant of *L. pilosa* that might be called a hairy edition of *L. hepaticifolia*, but the leaves are somewhat larger and reddish on the undersides. The purple flowers are produced from June onward.

The Alpine Toadflax (*Linaria alpina*), well known and vivid, is not exactly a creeper and in my garden does not display the persistent qualities usually attributed to it. It is, I think, a biennial, certainly not an annual, but it does not self-sow with me as it is said to do and disappears quite unaccountably. This little plant grows less than six inches in height, the leaves narrow and grayish; the flowers freely borne are of "imperial violet lipped with orange flame." Though so small, the effect of even a single plant is brilliant. A rose-colored form is said to be pretty but I have not seen it. The Alpine Toadflax likes to be tucked into sunny crevices and endures winter damp with no grace at all. All the *Linarias* are easily raised from seed.

*Mazus pumilio* is a small but energetic New Zealander that spreads rapidly in situations not utterly parched and dry. It makes a thick, close-fitting covering for the ground, bright green and thickly studded with lilac and white gaping flowers with freckles in their throats. It is useful for the joints of steps where it makes a flat green outline, or for little dampish valleys removed from the choice and exclusive, for it is no respecter of its betters. Sometimes a bitter winter curtails its activities, but there is always enough left to start with enthusiasm in the spring.

FROM CORSICA

Lovely and choice is the dainty Corsican, *Stachys corsica*. I first grew it from seed many years ago. In a dry sunny place, preferably a little sheltered plain, in reliably drained soil, it advances circumspectly into a rolling carpet of shining green leaves above which appear all through the summer dainty small flowers of a creamy-pink tint, very pale and lovely. Whatever may be its proclivities in its own climate, the rigors of ours will never allow it to become a menace. It is one of the choicest rock garden creepers, to be cherished rather than curbed.

Among Veronicas are many attractive little rampers, some safe, some unsafe for association with the rock garden's "best." *V. rupestris* is a common beauty in most gardens, especially the bright blue-spiked kind that makes such a gay neighbor for the Maiden Pink (*Dianthus deltoideus*). The two, given a wide plain and al-

lowed their will, fight a most charming battle, mingling blue flowers with pink, and none need care very much which is the winner. The white-flowered form of *V. rupestris* is le rampant and very pretty, and *V. rupestris nana* is as circumspect a little creature as could be desired, hard ramping at all but spreading slowly into a flat mat of green about the size of a place plate. *V. repens* holds its tiny leaves close to the earth, spreading if happy, into wide perfectly flat mats of brightest green veiled in spring with the palest possible shadowy blue flowers held sleekly against the green.

I have had trouble in keeping this small Corsican, not because it is especially tender, but because rude we thrust up through its tender expansion and in getting them out the plant invariably badly injured, sometimes unto death. A flat ledge in light soil is a good place for it and weeds should be eradicated while they are very small. I find it suffers in spells of extreme drought, so it should not be allowed to go unwatered. It is the carpet of all others for the smallest and choicest of bulbous things. *V. armena* is wholly delightful, and seemingly little known. It makes mounds of branches five inches long, clothed with little fir branches in soft narrow leaves out of which appear in May airy sprays of bright blue flowers. The best companion for it on a little plain is *Androsace sarmentosa*, or one of its close kin, for when they mingle their blue sprays and their pink umbrellas they present a gay spectacle indeed.

OTHER VERONICAS

*V. nummularia* is another species that is not well known, but worth growing. It is circumspect in its making a neat little mat of inch-thick stems clothed in evergreen leaves above which the bright blue flowers show prettily in June. It is for light shaded situations in gritty soil in which some humus has been mixed.

Other personable Veronicas in the creeper class are *V. pectinata* and its rose-colored form, with gray foliage blossoming in June, that requires a well-drained situation in sun and protection from the attentions of strong plants; *V. saxatilis*, both blue-flowered and white, that makes evergreen mats scarcely an inch high, that will never give trouble to their neighbors; and of course there is *V. filiformis*, the one hardly dares mention in a complimentary way, so disconcerting speedy is it in getting over the ground so greedy in appropriating space that is allotted to other plants. Yet it is lovely with its lush two-inch mass of leaves on thread-fine stems and the cloud of blue and white blossoms that in April and May sweeps over. Nothing more innocent appearing could be found in the world of flowers. But it should have a bank all to itself free from temptation. No small plant is so in its vicinity. It gobbles them up less time, almost, than it takes to be about it and then flows as smooth as a placid green river above the little drowned bodies.

On a half shaded bank in my garden grows and spreads a small plant so

(Continued on page 75)



## Creeping plants in the rock garden

(CONTINUED FROM PAGE 74)

seen in American gardens. It travels under various aliases, being known as *Ficaria verna*, *F. grandiflora*, *F. ranunculoides* and *Ranunculus ficaria*. Dr. Bailey in *Hortus* omits the last name. Its names in the vernacular are Pilewort and Lesserelandine. Its green pattern of shining leaves appears upon the moist earth in March and very quickly this is starred with bright golden flowers an inch in diameter. A few years ago I noticed small green spears appearing through the mat of leaves. Last spring these turned out to be Scillas and nothing could have been prettier than the carpet of goldpieces with streaks of bright blue bells waving above them. After flowering the Pilewort disappears entirely, so it is not good for a position that must be kept perpetually well clothed. Besides it is a self underground worker and one never knows where it will next pop up. Altogether it is better for a corner not wanted for something more important. But for some reason it is one of my favorite plants.

*Arenaria balearica* spreads bright green and moss-like in a cool position, creeping stones and ground alike with tooth green verdure that is swept in a milky way of white stars. English writers warn of its "minute undivorceable embrace" but our drought-ridden climate and burning sun keep it in check. To keep it with all is the difficult thing.

Numerous Androsaces are in the deeper class, chief among them *A. mentosa* and its variety *Chumbyi*, raise fetching pink umbrellas above spreads of gray silky rosettes. *A. lanuginosa* with long trailing roots set with silver leaves, above which arise in May, and off and on through the summer and autumn, umbona-like heads of blush-colored

blossoms. Any sandy, sunny plain or slope on the rock garden will do for these, but they should be top-dressed in spring and in autumn with a mixture of sand and humus if the wide mats are to be kept in good condition.

*Antennaria dioica rosea* is also a good carpeter, flat and neat and silvery, but far-reaching if given its head. In summer it sprouts little two-inch stems of pinkish everlasting flowers, not as pretty as the foliage. It will grow anywhere and is not for a choice position, though very pretty in appearance, spreading smoothly down a little hillside or lining a small valley with its silver satin verdure.

A beautiful carpeter for an exposed situation, high and windswept, is *Dryas octopetala*. This little shrub makes wide sheets of small Oak-like leaves and bears in late spring and summer large creamy blossoms filled with golden stamens that put one in mind of little single Roses. It grows most freely where the soil is impregnated with lime and is one of the finest of rock plants. It requires a yearly top-dressing with sand and humus.

This is but to touch upon the many plants of creeping habit that one may enjoy in the rock garden. Aubrietias should be mentioned, and *Gypsophila repens*, *Calandrinia umbellata*, where it is hardy, *Astragalus alpinus*, the many *Acaenas*, *Sedums* and others, besides such shrubs as the very low-growing native *Arctostaphylos Uva-ursi* and *Gaultheria procumbens*, for acid soil, *Cotoneaster humilis*, *Cytisus kewensis*, *C. procumbens*, *Genista sagittalis*, *Euonymus kewensis* and many others.

Persons wishing to know where seeds or plants of the above-mentioned species and varieties are to be found will please send a stamped and addressed envelope.


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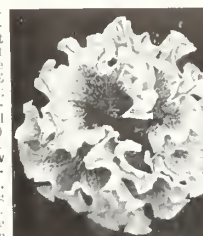
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Condé Nast Publication



Spring Gardening Guide March 1922 P. 25









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**And now the Schnauzers****Robert S. Lemmon**

**MEHITABEL** of Marienhof is a fine type of miniature bred by Mrs. J. W. Slattery

SOME TEN YEARS or so ago there burst upon the American canine stage (perhaps 'sprang' would be a better word, in view of the character in question) an unheralded but amazingly capable dog whose name sounded like a cross between a sneeze and a growl. He wasn't new, except to us on this side of the Atlantic, for there is good reason to believe that in his native Germany he was known long long ago, but that had nothing to do with his acceptance by the American public. Almost overnight, it seemed, this newcomer that was introduced to us as the Schnauzer became the last word in canine style. If you'd tried you couldn't have put even a slight damper on the flame of his popularity.

As a matter of fact, I can't imagine why anyone would have wanted to check the progress of this once famed German Terrier (that is about what he looks like, when all's said and done). For his are the qualities which innumerable thousands of Americans like their dogs to have: activity, courage, brains, strength and in up-and-coming appearance no less pronounced than the activity of his nature.

Like so many other breeds, the Schnauzer's exact origin is a bit uncertain. The first one I examined left me with the distinct impression that there was Bullterrier blood somewhere in his family tree, so suggestive of that grand breed were the breadth of his skull and the almost wedge-shaped lines of his head as it appeared from above. But the eyes belied that, and so did the sharpness of the "stop" which marked the division between forehead and muzzle. Noting them, I began to flounder and have been at it ever since. So, perhaps, have some of the experts on the breed, if the truth were known, despite assertions to the contrary.

According to one theory, the Schnauzer's remote ancestor was really the Moorland dog, an older contemporary of the Bronze Age dog, from which the present day Terrier breeds, the Spitz and the Poodle have descended. Specimens have been identified in paintings by Dürer (1492) and Rembrandt. One American fancier of German birth states that his grandfather remem-



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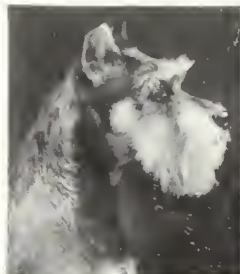
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## And now the Schnauzers

(CONTINUED FROM PAGE 6)



THE Giant Schnauzer type is exemplified by Alma v. d. Villa, the property of Carl Heimbuch

bered the dogs of eighty years ago, and that they came from a cross of German Black Poodle and wolf Spitz upon German Pinscher stock, the latter being a black and tan or fawn colored dog. Perhaps this accounts for the common tendency to a reddish or fawn undercoat, noticeable in the Schnauzers of the present day.

This same fancier says that about 1900 one Georg Goeller, of Stuttgart, showed real pepper-and-salt dogs, but kept secret his method of producing that color. The date is no more than approximate, since the earliest Schnauzer stud book contains largely pepper-and-salt dogs, many of which were whelped between 1899 and 1900. It is, however, interesting to note that the Doberman Pinscher, a dog of the same structural type, was probably developed in part from black stock dogs with grayish-yellow points and thick light undercoats. It seems probable that the Schnauzer came from similar stock, the gray color and wire coat being due to a mixture of Poodle and wolf gray Spitz, the latter a breed still found at German shows.

The Schnauzer's original vocation was that of yard dog and Nemesis of rats. He is classed as a Terrier by the A.K.C., but don't ever try to impress that fact on one of the German breeders—they contend that he has little or no Terrier blood in the modern sense of the term. Be that as it may, the Standard or Medium phase of the breed is the real prototype and the most characteristic.

There are three breeds of Schnauzer—or, rather, three varieties. First and largest is the Riesenschnauzer or Giant, a powerful fellow that measures from 21½" to 25½" high at the shoulder and is ideally fitted for police work and home protection. Then comes the medium type to which most of the dogs in this country belong—from 15¾" to 19¾" at the shoulder. And lastly, that vehement little bundle of energetic fire, the Toy or Miniature Schnauzer, whose height is supposed not to exceed 13½" but upon the length, breadth or thickness of whose spirit no man has yet been able to decree a limit. The distinguishing points, other than size, are similar in all these three types. Some of them might be set down as follows:

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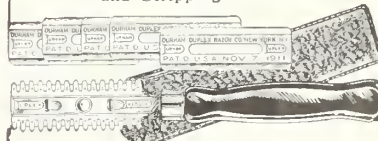


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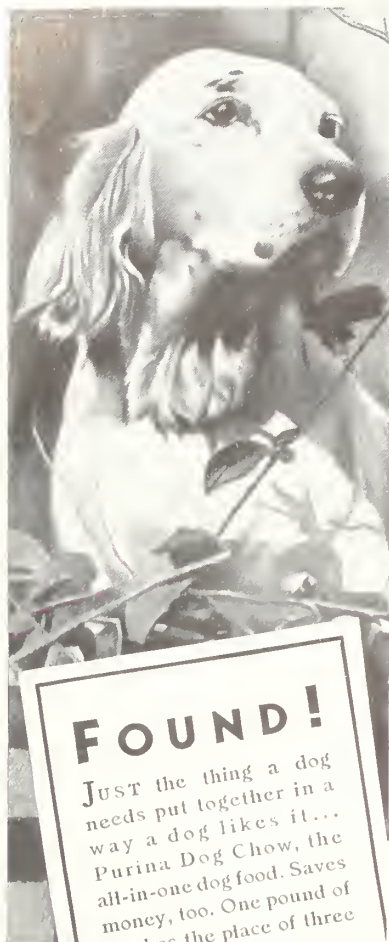
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(CONTINUED FROM PAGE 7)



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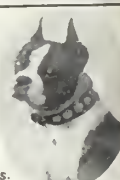
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## This Scepter'd Isle

CALL it *Aintree-madness* if you like . . . but most of us (about this time of year) feel an overpowering urge to visit England. Perhaps it's the pomp and circumstance of London . . . or the call of hunting horns and the bell of hounds in the mid-country. . . . Perhaps it's the charm of quiet hamlet life, far from the madding crowd . . . or the sweep of green fairways at St. Andrews. . . . At any rate, about *Grand National* time, we seem imbued with desire for a pilgrimage to "this blessed plot, this earth, this realm, this England."

It is obvious that the most attractive way to enter England is from the Southwest. As

long as ocean liners cannot dock along Piccadilly, or be warped into the Savoy bar, one might as well see beauty *en route* to London. That is why so many people travel French Line to Plymouth . . . and then ride up in the special Great Western Railway de luxe cars, through lovely rolling Devonshire. And Plymouth is the first call out of New York; there's no Channel to cross to get to London.

All the way across, the luxurious traditions of the French Line can be enjoyed. The stewards are scrupulously trained (English-speaking, of course); the cuisine is the talk of all

sophisticated transatlantic commuters; the comfort and atmosphere, security and service attract a particularly charming lot of "guests." . . . Why not be one of them? Any travel agent will be glad to arrange your French Line passage. . . . French Line, 19 State Street, New York City.



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S.S. PARIS . . . . . SAILS MARCH 4

CHAMPLAIN . . . . . SAILS MARCH 11

*From New York*

# French Line

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March 11, April 1 and 22, May 13	•	LAFAYETTE, March 18, May 6	•	ROCHAMBEAU, March 25, May 16	





# STOCKHOLM



## The New City Hall

(From an etching by Caroline Armstrong)

AFTER seeing the new Stockholm City Hall, William Butler Yeats, Irish poet laureate and Nobel prize winner, wrote: "No work comparable in method or achievement has been accomplished since the Italian cities felt the excitement of the Renaissance." Doesn't that intrigue you? And you will not be disappointed.

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<p><b>DISTRICT OF COLUMBIA</b> <b>Washington</b> <b>The Odge Hotel.</b> On Capitol Plaza Park. A hotel with individuality. Accommodates 400. \$2 to \$7. European plan. An established "No Tipping" service. <b>French Line.</b> For rates, reservations, information, call or write F. H. Murphy, G.P.A., 1129 I Street, N.W., Metropolitan 1110.</p> <p><b>Mt. Plymouth</b> <b>Mount Plymouth Club Hotel.</b> Fine golf course. Accommodations and meals distinctly superior. Rates: \$5. to \$8 per day. Include golf. Open until April 15th.</p> <p><b>Miami Beach</b> <b>Roney Plaza.</b> America's finest ocean front hotel. Cabana Sun Club. Pools. All outdoor facilities. Center Miami Beach resort life. Opening Dec. 10th.</p> <p><b>St. Petersburg</b> <b>The Sunshine City.</b> America's convenient winter playground on the gulf coast. For booklet write M. A. Deaderick, Chamber of Commerce</p> <p><b>Winter Park</b> <b>Virginia Inn.</b> On Lake Oseola. Lovely location. Golf, fishing, boating. Excellent table and service. Automatic sprinklers. Elevator. American Plan.</p> <p><b>Radium Springs</b> <b>Radium Springs Club.</b> Southern Georgia. Scene of Southern Women's Golf Championship. Tennis, trap, boating, bathing. All year.</p> <p><b>Chicago</b> <b>French Line.</b> For rates, reservations, information, call or write James Nolan, G.P.A., 306 North Michigan Avenue, Central 5369.</p> <p><b>French Lick</b> <b>French Lick Springs Hotel.</b> Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure &amp; health resort. Climate ideal. Home of Pluto. Amer. Plan.</p> <p><b>New Orleans</b> <b>French Line.</b> For rates, reservations, information, call or write E. P. Belot, G.P.A., 718 Common Street, Main 6520.</p> <p><b>York Harbor</b> <b>Marshall House.</b> Also the Emerson and Cottage. Fire sprinklers throughout. Superb location on ocean and river. Golf, bathing, orchestra elevators.</p> <p><b>Baltimore</b> <b>French Line.</b> For rates, reservations, information, call or write Hugh F. Coyle, G.P.A., 11 West Franklin Street, Vernon 7606.</p> <p><b>Boston</b> <b>Hotel Puritan.</b> On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type. <b>French Line.</b> For rates, reservations, information, call or write A. K. Barrows, G.P.A., 421 Boylston Street, Commonwealth 5140.</p> <p><b>Boston—Brookline</b> <b>Hotel Beaconsfield.</b> Located in Boston's zone of relaxation, out of the noise, yet accessible to the business and social center.</p> <p><b>Detroit</b> <b>French Line.</b> For rates, reservations, information, call or write R. P. Joubert, G.P.A., 1247 Washington Boulevard, Cherry 0011.</p> <p><b>Minneapolis</b> <b>French Line.</b> For rates, reservations, information, call or write H. Ellingsen, G.P.A., 123 South Third Street, Geneva 7744.</p> <p><b>St. Louis</b> <b>French Line.</b> For rates, reservations, information, call or write Kenneth M. Jackson, G.P.A., 1022 Locust Street, Main 0682.</p> <p><b>Hanover</b> <b>The Hanover Inn.</b> On the campus at Dartmouth College. 100 rooms, 60 baths, elevator. Highest type hotel service. Rest, recreation and culture</p>	<p><b>FLORIDA</b> <b>GEORGIA</b> <b>ILLINOIS</b> <b>INDIANA</b> <b>LOUISIANA</b> <b>MAINE</b> <b>MARYLAND</b> <b>MASSACHUSETTS</b> <b>MINNESOTA</b> <b>MISSOURI</b> <b>NEW HAMPSHIRE</b></p>	<p><b>SOUTH CAROLINA</b> <b>SEATTLE</b> <b>CHARLESTON</b> <b>MIDDLETON</b> <b>HOUSTON</b> <b>SEATTLE</b> <b>HALIFAX, N. S.</b> <b>QUEBEC</b> <b>QUEBEC—LAURENTIAN MOUNTAINS</b> <b>THE ALPINE INN.</b> St. Marguerite Station. 13 hours from Montreal. Log Chalet, modern conveniences. Winter sports, skiing, ski-joring, skating, etc. Pro. <b>TORONTO, ONTARIO</b> <b>VANCOUVER, B. C.</b> <b>WINNIPEG, MANITOBA</b> <b>HAVANA</b> <b>INDIA</b> <b>JAPAN</b> <b>MEXICO</b> <b>ARIZONA</b></p>

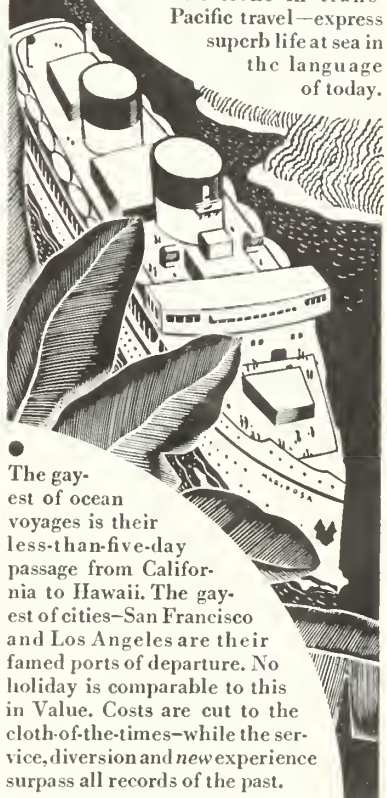
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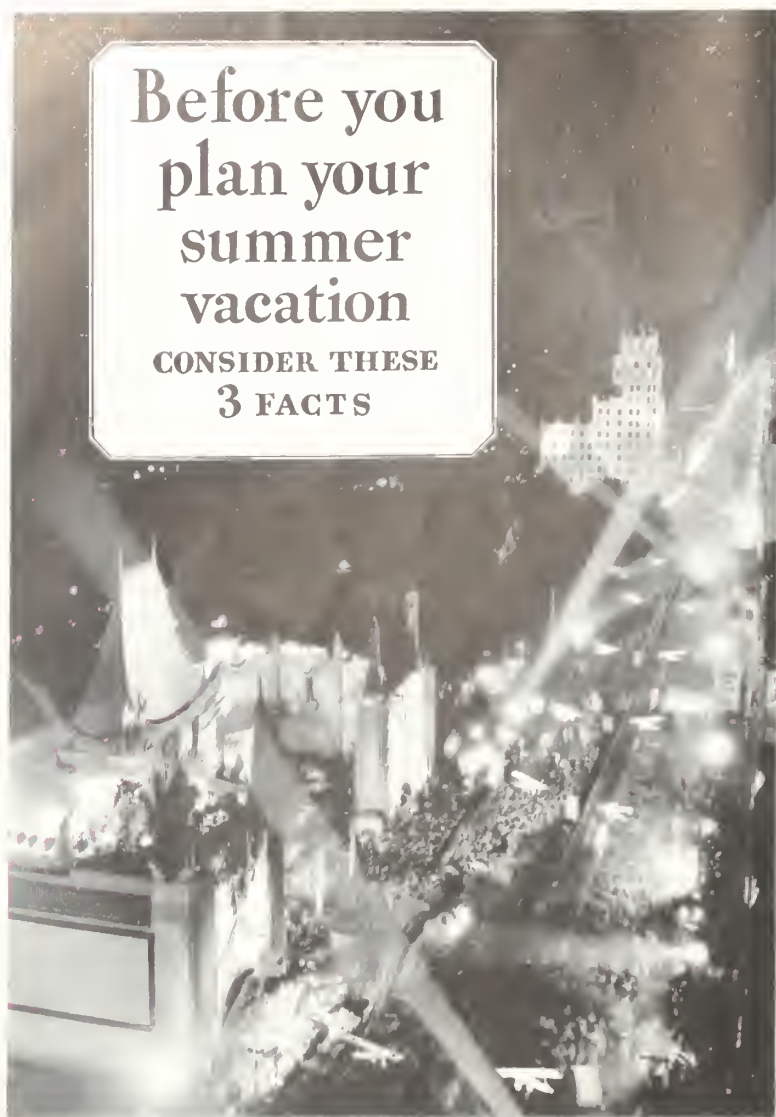
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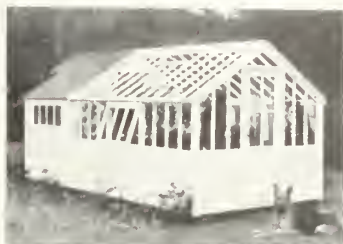


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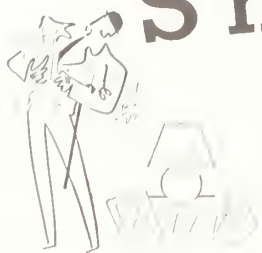
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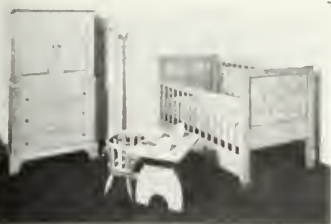
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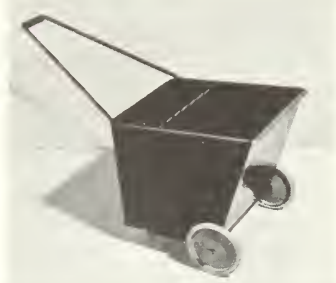
**W**HEEL-BARROWS have gone modern, too, and now look like this. The metal frame is a good deal lighter than the old, familiar wooden model and a green paint finish and bright red disc wheels make a very gay appearance. The wheels are equipped with rubber tires and a rubber grip on the handle is easy on the hands. The barrow measures 15 by 17 inches about the top; it is 12 inches tall. Divided into two compartments. \$4.95. Lewis & Conger, 6th Ave. at 45th St., New York

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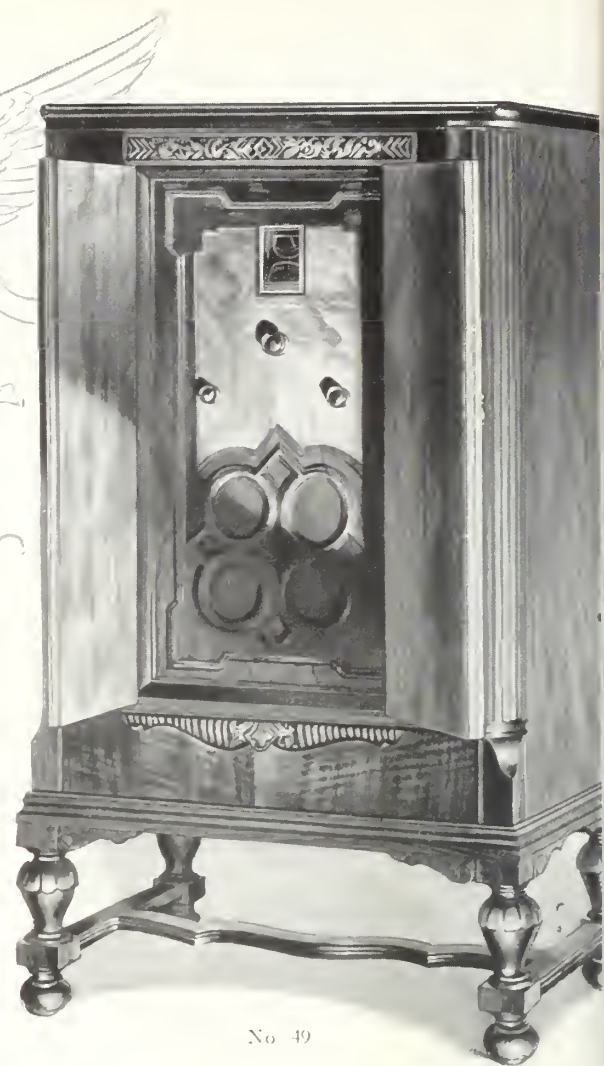
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MAKERS OF VOICE TRANSMISSION AND VOICE RECEPTION APPARATUS SINCE 1894





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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR  
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Clement R. Newkirk of Bagg & Newkirk is the designer of the Georgian residence on pages 38 and 39. Mr. Newkirk received his early training at Cornell, is a Past President of the Central New York Chapter of the A. I. A. and a member of the Architectural League



Stephen F. Hamblin, Director of the Lexington Botanic Garden and Assistant Professor of Horticulture at Harvard, has long been prominent in the field of scientific plant work. At the Garden it is planned to test and grow all known herbaceous plants hardy in that region



Harvey Stevenson, of the firm of Harvey Stevenson, Thomas & Studds, is the architect of House & Garden's Fourth Little House. Mr. Stevenson believes intelligent design can produce dignified and gracious houses at low cost, without recourse to quantity fabrication

WHO IS WHO IN  
HOUSE & GARDEN

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Illustration above shows Monel Metal "Straitline" Cabinet Sink installed in a kitchen planned by the G-E Kitchen Institute. Illustration at the left, a "Streamline" model. Both "Straitline" and "Streamline" models are made with double drain boards or with single drain boards on either right or left hand.



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# THE BULLETIN BOARD

**INHERITANCE.** Part of the inherent nature of good furniture is that it has a long life. Every well-constructed traditional piece rejoices in the possibility of becoming a legacy, to be handed down from generation to generation. We often think of grandmothers in terms of the furniture they have left us, furniture we, in our time, will pass on to our sons and daughters. And yet—and yet we have still to see a modern grandmother stand before a chair made of metal tubing and say, "My child, when I am gone, you will have that." Even modern grandmothers value their lives.

**WESSEX PRAYER.** In addition to collecting flower prints, inscriptions for garden gates, old lights and the lesser read forms of diaries, we manage now and then to pick up a choice prayer. Some of them are masterly bits of word carving that ought to be kept in a museum. Others are simple and more home-made—like those quaint cottage figures that used to stand on mantels in the old country. From Wessex comes one of the latter. It makes sure that Providence wastes no beneficence—

God bless me and my wife,  
My son Jan and his wife.  
Us fower,  
No mower.

**MANHATEAN CRUISES.** The ingenuity that architects are displaying in helping their own unemployed and needy brothers in the craft commands our profound admiration. We chose from many endeavors "Manhattan Cruises" and the new tea set.

If life becomes unbearable or your maiden aunt pops into town and you haven't the slightest notion what to do with the old dear, you call up the Emergency Committee of the Architectural League. Here you pay a dollar (you must corral four others to start the cruise) and under the leadership of an architect or a well-posted draughtsman, your maiden aunt and the other four are conducted around the city and shown many of its glories that most people miss. Things such as the greatest treasure in the world, a kitchen where thousands of dinners are being cooked, the Morgan Library and a score of other superb and interesting structures. The architect who accompanies you probably designed part of the building and knows more about it than anybody else.

We recommend these Manhattan Cruises for your entire family. Even New Yorkers might learn something about their city if they took them.

The tea set—well, the tea set deserves a paragraph all to itself.

**TEA AND T-SQUARES.** Another method of raising funds to help unemployed architects and draughtsmen is the Architect's tea set. The molds were made from a famous old Colonial pattern. Then Schell Lewis drew views of nine famous Colonial buildings to decorate the pieces. The ground color of the set is light ivory and the

bands are purple lustre. The Lennox Company has undertaken the making, and the selling will be by the Architectural League. Quite apart from the worthy cause this endeavor will help along, the tea set has the added advantage of being very beautiful and in the best taste.

**FLOWERS FIRST.** It may seem strange to some people that only within the past few months have England's landscape designers formed a society. It is a commentary on the difference between Britain and America. Here we form societies first. As a talented English lady once remarked, she had never met an American woman who wasn't a president of something. Forming and supporting societies is one of the great indoor American sports. Up to this time, doubtless, the garden designers of England did not feel the need for a society. In England the plant is the thing. Horticulture comes first. In this country, design has been so touted that horticulture is relegated to second place. That may be one of the reasons why England has the better gardens.

## O GALLANT BLOOM!

White though the world with frost,  
Or sullen with streaming rain,  
Gay is their challenge tossed:  
The Almonds are flowering again!

Low in the dip of the hill  
Are leaves still lingering green;  
Here, where the winds pipe chill,  
The pink-budded branches lean.

Perfect the faith of a tree!  
Undaunted by shadowing fears,  
Leaguers of winter—See!  
The tender blossom appears.

—MARY L. LANE.

**SYBARITE SLEEP.** Most people think that a sybarite is a person who prefers soft couches and chairs, warm baths, luxurious clothes and rich food. In the beginning a sybarite was merely a person who didn't want his sleep disturbed. Sybaris was a Greek city on the Gulf of Tarentum, an old Greek colony founded about 700 B. C. The city lasted for two centuries, when it was besieged and destroyed. Its inhabitants hated noises and forbade those who practised noisy arts and trades from dwelling within the city limits. Thus carpenters and iron workers and men who beat brass and copper into pots were forbidden. It was also unlawful to raise a rooster, because of his early crowing.

## THE SUNDIAL'S LAMENT ON A DARK DAY

The flowers in this old garden bloom  
When sky and sun are veiled with gloom,  
But I can only watch and sigh  
That scented hours, unmarked, pass by.

—SYLVIA MEECH.

**JEFFERSONIAN SIMPLICITY.** When House & Garden showed the first of its complete, small houses, in the November issue, it ventured to prophesy not only that the small house would be the first step in the revival of building but also that many people who had hitherto lived in large houses would relish and adopt living in a small house. Even an ex-millionaire can learn to live graciously within narrow limits if those limits are well-designed.

We now venture to prophesy that this country will soon see a revival of simplicity in living. Jeffersonian simplicity, if you will. Simplicity that will reflect the simplification of our various town, city, state and federal governments which are under way now. We will live none-the-less abundant lives if we cut some of the red tape of household management.

Already furniture has been designed along simple Jeffersonian lines. Aids to household labor will be the modern projection of those labor-saving devices Jefferson invented and installed at Monticello. Even houses may be planned to copy that country place in which Jefferson embodied so many of his ideas.

With this belief in mind House & Garden is planning for its next issue a house of the Jefferson type, which will be furnished and landscaped in the Jefferson manner.

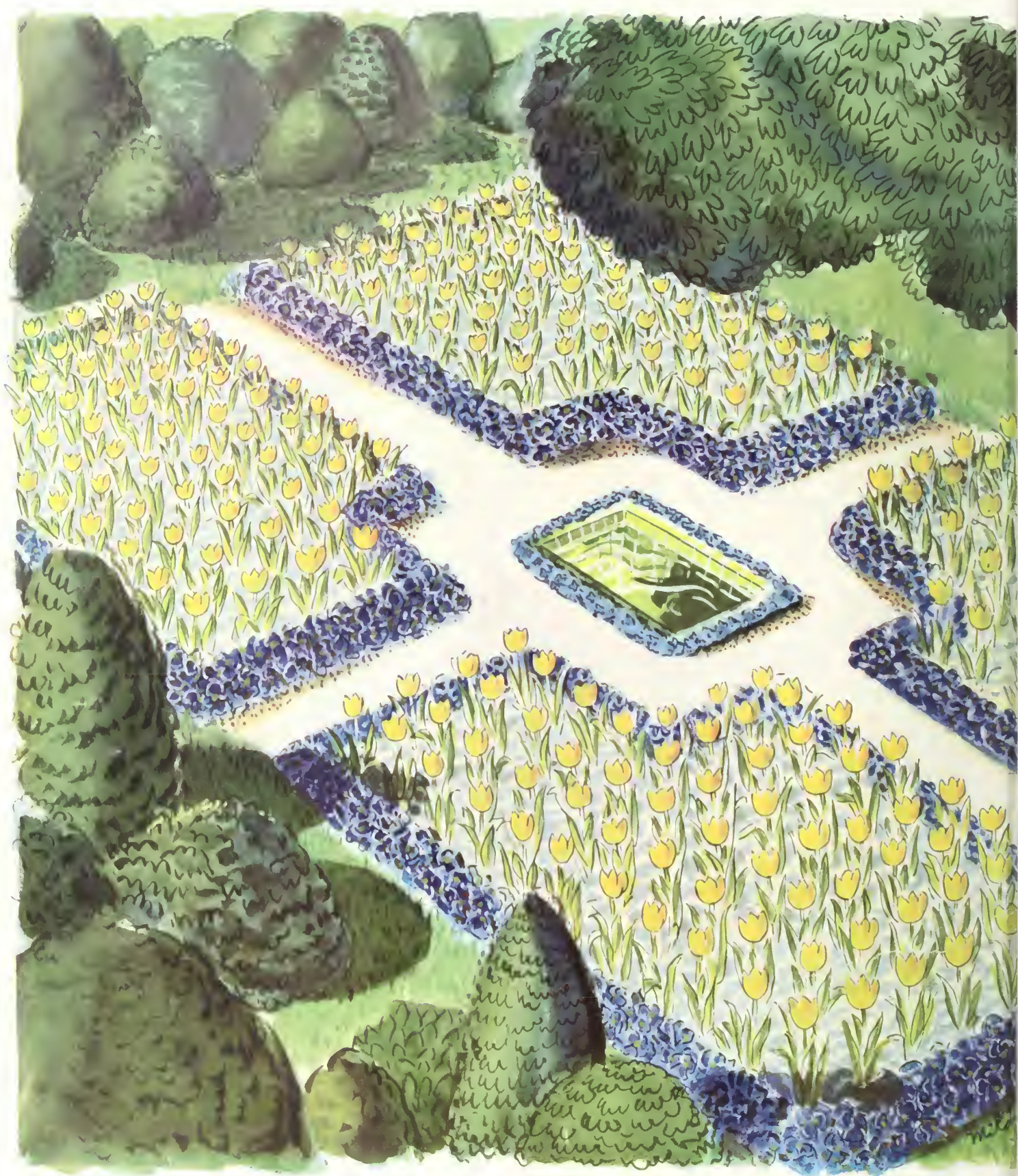
**OX SKULLS.** It may make life pleasanter for you (it did for us) to discover the technical name which is applied to those ox skulls adorned with wreaths with which architects decorate public buildings. George Chappell, who is apt at making felicitous phrases, once called them Boiled New England dinner. We ceased applying this pleasantry when we found that the official word for them is Bucrania. It comes from the Greek word for ox skull.

**THE FLORAL SOUTHWEST.** You can always tell when a section becomes vitally garden-conscious by the fact that its citizens begin writing gardening books for that section alone. The latest addition to these practical books is, *Gardening In The Southwest* edited by Mrs. Gross R. Scruggs, with illustrations by Margaret Scruggs. Here all the exactions of climate and soil are set forth, and all the flowers that can be grown in them and the care they need. So complete and usable a sectional gardening book is this that it should speed along horticulture in that romantic area of old Mexico. Previous to this had been published, *A Garden Book for Houston* which took care of its own part of the state. Texas is so vast and has such climatic variations that each section requires its own gardening instructions.

**UMBRELLAS.** Had we a garland handy, we would lay it reverently on the grave of Jonas Hanway, who pursued the even tenor of his life from 1712 to 1786 and only managed to do one exciting thing—that was when he appeared carrying an umbrella. He has come down in history as the first Englishman to venture out in public with this protection over his head. Today the umbrella has become the symbol of the Englishman. Rolled or unrolled, it is a great national indication that no Englishman is afraid of bad weather.

**HOUSE FROM CRETE.** Harvey Stevenson, the architect who designed the small house shown in this issue, has recently returned from studying the excavations of houses on the island of Crete. He found that these structures, built thousands of years ago, are surprisingly like the modern house in design. In fact the house he planned for this number is based on his findings in Crete brought up to date. All of which makes us wonder just how modern this modernism is.





### The flowers that blue in the spring

**B**lues in the spring garden are all the more effective when complemented with the right shade of yellow. In this instance the blue tones are found among the Grape Hyacinths in the foreground, the Forget-me-nots surrounding the pool, and the Pansies that edge the beds of Inglescombe Tulips with their Forget-me-not ground cover thickly spread beneath the broad green leaves



## TRUE BLUES AMONG THE EARLY BLOSSOMS

By Louise Beebe Wilder

AGAINST a background of moist earth, dark tree trunks, twisted brier and straightened shrub, with last year's leaves clinging here and there, the fabric of Spring's garment is wonderfully woven, pale yellowish green and greenish yellow, swept here and there with white, seemingly dropped from Winter's bag of tricks as he scurries away toward the north. It is delicately patterned in Adonis and Daffodil, Spicebush and Forsythia and Shadblow, Snowdrop and Snowflake, Winter Aconite and Anemone, Christmas Rose and Dandelion, white Violet and Troutlily.

This yellow and white color scheme is a pleasing one, young and infinitely fresh. It arouses the imagination and releases winter-bound senses. But the eye is greedy. It asks a fillip. Something to touch this tentative beauty to pulsating life, to compliment it and incite it to gaiety. And what is there to bring about this desirable metamorphosis? Why, that magic hue we call blue, to be sure—true blue, not vague lilacs or sad purples, but bright, pure blue. We have but to look about us and note how the blue sky above brings out all the latent delicacy as well as the strength of the frail vernal harmony to know how much this celestial hue will do for us at garden level.

Blue is a lovely and beloved color at any season in the garden, but in the spring it is, verily, the salt in the broth.

Now let us see what is at hand. Happily the spring is wealthy in blue flowers, though they are largely exotic and do not spring from our own soil—for Violets can by no stretch of the imagination be called blue. The gardener, however, is not held down by native lack in this matter but reaches out to the four corners of the earth and gathers what he has need of—or at least as much as our crippling quarantine laws will permit him to grasp. In our own spacious wild we have the Hepatica, blue enough at times, though more often white or pale purple, the little Quaker Lady (*Houstonia*) that sweeps the spring meadows with pale blue frost, the Virginia Cowslip (*Mertensia*), and out in the west a number of Polemoniums, the little known Synthyrises, the bulbous plant, *Brodiaea laxa*.

But from foreign parts we derive, and should make lavish use of, a number of little blue-flowered bulbs. These increase with kindly alacrity if their needs be ever so slightly considered. Their usefulness in the spring garden cannot be over-sung.

Earliest to appear in my garden, even before the fiercely burning blue torches of the Siberian Squill, appear the cheeky little pencil points of *Hyacinthus azureus* (*Muscari azureum*) that rise only a few inches high between strap-shaped leaves in early March—sometimes, indeed, in February. They are a paler blue than the Scilla and you will notice that the lower flowers on the little cone open first, and that they open wide like bells and not in the indeterminate manner common to the house of *Muscari*. This delightful small spring flower, just right for a foreground planting of Snowflakes (*Leucojums*), seems not to be much used hereabouts. Nor is its later flowering

sister, *Hyacinthus amethystinus*, called the Alpine Hyacinth, that comes from the Pyrenees and heights in Croatia. This kind hangs out rather large bells along a slender stalk that may be eight or ten inches tall. These bells are blue but have a hint of veiled purple, and the bulbs are sometimes found in catalogs listed as *Muscari amethystinum*. Both will flourish anywhere out of the way of the intolerant hoe and are especially good company along a half woody path where the soil is good and nourishing.

Happily everyone plants *Scilla sibirica*—surely the bluest thing in all nature. There are few gardens wherein it does not follow hard upon the heels of the Snowdrops and Winter Aconites, often catching them up and conspiring with them to make a brilliant small show. The blue of *Scilla bifolia* is less curt than that of *S. sibirica*, but it comes earlier and sometimes, says the late W. R. Dykes, "among collected bulbs specimens appear with crimson anthers, to which the varietal name of *taurica* has been given." Both these are well worth including chiefly for their earliness. Scillas increase rapidly and anyone may have sheets of bright blue color in the spring garden who will let them have free rein in any half shaded situation where the soil is rich in humus.

The later flowering Scillas, or Spanish and English Bluebells, *S. campanulata* and *S. festalis* (*S. nutans*) come in a rather poorish pink, as well as the blues and a fine frosted white. The blue-flowered kinds are the best, however, though not nearly so strong in color as the earlier kinds. *S. campanulata* is stiffer and more upright than the English Bluebell (*nutans*) and the different kinds make fine interplantings for Darwin and Cottage Tulips with which they bloom. *S. festalis* hangs its bells from a little crook and it is these that one sees making pools of dim color in shadowy spring woodlands in England. They increase rapidly.

Chionodoxas (Glories of the Snow), that to the non-botanical eye appear much like Scillas, are members of a small genus native in Crete and Asia Minor. *C. sardensis*, that gets its name from the ancient town of Sardis near which it grows at stark and high elevations, wears as bright and hard a blue as *Gentiana acaulis*. *C. luciliae* is modified by a white central zone and the body color varies from pale to deep sky blue. These are the more lovely, and strewn thickly about a planting of that gay early Tulip, *T. kaufmanniana*, or spread with a lavish hand beneath the creamy-flowered *Magnolia stellata*, make a very brave early picture to feast the eyes upon. Those who have a weakness for size may plant *C. gigantea* (*C. grandiflora* or *alleni*), which is bigger but no better, and the color sometimes runs to mauve. Or one may plant *C. tmolusi*, unpronounceable but serving to prolong the season, and a fine thing though the color that rings the white zone leans to purple—but does not achieve it. This kind is a plant of rich valleys where the soil is kept moist during the grow-



ing season by melting snows from above; do not give it too dry a place in the garden.

The Muscaris are the friendliest of bulbous things, increasing by offsets and by seeds with prodigal generosity. The Common Grape Hyacinth, *M. botryoides*, has naturalized itself in certain neighborhoods and a delightful surprise it is to find this pretty alien holding its own in the rough grass of meadow and roadside. Do not admit the Muscaris to your rock garden (they are too "spreadacious," as a friend says), but give them the freedom of your banks and braes and shrubbery borders. Heavenly Blue, a supposed form of *M. conicum*, like good wine, surely needs no bush. Its bright blue cones scent the garden with the delicious aroma of Clove Pink in April. I like these everywhere—wadded between the crimson shoots of Peonies, shooting up through mats of Arabis, Aubrietia or Creeping Phlox, spread to make a blue floor for Cherry blossoms to fall upon.

There are others of this clan, too, that may be touched here only in passing, but that are worth growing: *Argaei*, dwarf, very dark blue bells with white tips; *armenicum*, late, deep blue and spicy; *micranthum*, bright narrow cones; *neglectum*, the so-called black Muscari; *paradoxum*, dark also and shaped somewhat like a sugar loaf, and *racemosum*, said to be sweet scented but which I have never seen. By the way, the Muscari await a careful

monographer; the genus is in confusion. None is difficult to grow, seemingly, and most are desirable. The little few-belled *M. heldreichii* I have never been able to secure for my garden.

So much for bulbs. Then of course there are the blue-flowered Anemones, for which exquisite innocents, because of our quarantine against plant introduction, we must pay a king's ransom, if we can get them at all. Whereas in less anxiously "protected" countries the lovely blue Apennine Anemone may be had for as low as twopence each, the peerless *A. blanda* for little more. And so on. But what use to speak of them? Have them we may not. What a price we pay for our so-called blessings! A few pre-quarantine colonies in my rock garden make me ache each spring that I may not have them as they are enjoyed abroad, starring the woodland and the rock garden with their winsome beauty. I feel very much like the little boy of my acquaintance who said he would like his mother all right if she did not have such an awful lot to say about everything he wanted to do.

Well, if we may not have the precious blue Anemones, there is still the old blue Lungwort, *Pulmonaria angustifolia*, to fall back upon, though it has grown scarce of late in catalogs. Why, I don't know. It is a vigorous low tufted plant with long roughish leaves above which about Daffodil time appear in conspicuous profusion pink buds



REGINALD A. MALBY



THE SCILLAS, represented at the upper left, offer some of the finest blues to be found among the spring flowers. Especially good in this respect are *S. sibirica*, *S. bifolia* and *S. atrocoerulea*. Directly above is *Anemone angulosa*, an exquisite gem which, unfortunately, is excluded from American gardens by the quarantine

WHEN one thinks of blue flowers the Gentian family automatically comes to mind, despite the fact that some of its members really have little to boast about. Certainly there can be nothing but praise for the color of *G. acaulis*, shown at the left. It is a lovely species, well worth the trouble and uncertainty attendant on its culture





*SCILLA campanulata* is a rather late flowering kind, stiffer and more upright in form than the English Bluebell (*S. nutans*). There are two blue forms of it, one a lovely deep tone and the other a clear porcelain blue. Pinks and whites are also found

At the right are two of the best blue spring flowers—*Anchusa myosotidiflora* massed behind a congregation of Heavenly Blue Grape Hyacinths. Both of these plants are easy to grow, effective and suitable for many different situations



HAROLD HALIDAY COSTAIN

that open to purest blue. It will thrive even under trees, and indeed grows best in partial shade. I use it with *Anchusa myosotidiflora*, Heavenly Blue Grape Hyacinths and Forget-me-nots to maintain a succession of bright blue on the edges of my rock garden.

*Anchusa myosotidiflora*, like a giant dark blue Forget-me-not and blooming before them, is invaluable. It grows well in shade or sun, but likes a soil that is not too dry. It has a thousand uses in the garden. It wreathes the yellow skirts of the Forsythias with lovely effect, is lovely in low borders with early Trollius, Doronicum and blue and white Camassias, is lovely as an interplanting for Tulips of almost any color. Try it with some of the "difficult" bronzes, as well as with those of purer hue. I have an old planting here of the *Anchusa* with the very inexpensive flame-colored Tulip Thomas Moore that always brings many complimentary remarks from visitors to the garden. The *Anchusa* enjoys a long season. It is, I believe, now properly known as *Brunnera macrophylla*.

Polemoniums also twang away at a song of spring "blues", albeit a tender one. The old Jacob's Ladder, *Polemonium coeruleum*, blooms in May. Earlier is the little *P. reptans*, close to the ground and pretty for the rock garden. I forgot it when mentioning our native blue spring flowers. It is good for a border, too, if not too

closely pressed upon by stronger growing plants. From the Northwest we get *Polemonium pulcherrimum*, that travels under more than one alias, but Dr. Ira Gabrielson abides by *pulcherrimum*, which name indeed is suitable, for I believe it means "prettiest". It has grown in my garden for many years and self-sows freely, thus conveying to me the fact that all is well with it. Though a high mountain plant it accepts life in lowland gardens with surprising complacency. Its china-blue blossoms have bright orange-yellow eyes to set them off and the leaves are more finely dissected than those of *P. reptans*. Otherwise it is similar, though more showy altogether.

*Mertensia virginica* with its pallid leaves and azure nodding blossoms, often touched with pink, grows here in an effective association. In a low border where the soil is deep and rich a pink-flowered Crabapple, *Malus floribunda*, spreads widely its wreathed, crooked branches. Beneath it are clumps of *Mertensia*, grown stout with the years, interplanted with crowding Poet Narcissi. And if you are a "Curious Gardener" you will want to look up some of the western *Mertensias*. I can speak well especially of the Prairie Bluebell, *Mertensia lanceolata*, good for dryish places; of *M. ciliata*, the Mountain Bluebell, luxuriant and graceful with glaucous foliage and sprays (Continued on page 68)



## Horticulture Marches On



WHEN I went to Europe on my biennial hunt for novelties last May, I was so imbued with American press reports that Europe was in the doldrums that I wondered whether I was not going on a fool adventure. I had not been ashore twenty-four hours when I realized my fears were in vain. If the people are hit hard—and they are—they do not show it, do not speak of it; they put up a bold front and a stiff upper lip, their talk is optimistic and the press less morbid. As far as horticulture is concerned, I noticed more progress than ever before: the patient artisans redoubled their efforts and we can look forward to a new period, a period of novelties in many genera that will soon supersede our present favorites.

Starting with the herbaceous hardy varieties, at the great London Chelsea Show, the most interesting and striking novelty was *Beschorneria yuccaoides*, a Yucca native of South Africa; the foliage is identical with *Yucca plantensis* (Spanish Bayonet), but the needle tip is red, the flower stalk is scarlet red as also are the bracts and sepals while the bell shaped flowers are pale green, finishing greenish yellow. The contrast of scarlet red and greens was striking. I am told it is as hardy as the ordinary Yucca.

ANOTHER interesting novelty from South Africa is *Sparaxis pulcherrima*, nicknamed Magic Wand. It belongs to the Iridaceae family, the foliage looking like a Siberian Iris. In midsummer appears a slender stalk growing up to six feet and arching; from that arch bell shaped flowers hang on a thread five or six inches long. It is extremely graceful. The flowers are of two types, pink and mauve.

Delphiniums are now far away from the old blue Larkspur of our early gardens. The colors are varied; pure white, yellow, rosy, purple, blue either solid or mixed in the same flower, which sometimes reaches two inches or more in diameter and almost resembles a Hollyhock. At this juncture it may be interesting to mention that what we call the flower of the Delphinium is not, botanically speaking, the flower but the sepals; the actual flower is in the center—what the connoisseurs call the "bee". This is either black, white or brown and the contrast or harmony of the bee with the sepals is an important factor in judging Delphiniums.

The white Delphinium has been in existence for some time, but it always had a dark bee and it is only recently that a pure white with a white bee has been originated. The foliage has also been greatly improved and the modern strains are less subject to rust and fungus diseases.

WHILE I am writing mainly of European horticultural progress, I might mention that a good Delphinium strain for American conditions is the so-called Vanderbilt strain, which had its incipency with Burbank. But the latest sensation in Delphiniums is the red perennial one originated in Holland, which required fifteen years of patient work to perfect. It has the plant habit, foliage and form of flower

of the Belladonna but is of a brilliant scarlet red. One of its ancestors is a red species native to California, but nobody before had been able to infuse that red into our domesticated strains. In the process of hybridizing and recombining the various offsprings until the pure red was obtained, many interesting shades came along, such as copper, salmon, pink, etc. This new strain has also the advantage of being continuous, blooming weeks ahead of the ordinary Delphinium, new stalks coming from the base till late autumn. It may take several years yet before these new Delphiniums reach our gardens, as the originator has but a few plants himself, but it is something to look forward to.

HOLLYHOCKS have come back into favor and the varieties bear pompous names. These are double types, the individual flowers bombed or spherical like, and of the size of a half tennis ball. All colors from pure white to deep maroon are represented. One of the most interesting things about these new Hollyhocks is that they may be cut and kept for several days, a fact which cannot be said of the ordinary varieties. They have created a real sensation wherever shown.

Of course, the Peony has not been neglected. The Chinese type as we know it has been crossed with the single Japanese and remarkable hybrids have been produced. They are very ornamental for landscape work, all colors but each one with a heavy tuft or cushion of golden yellow stamens in the center. The discovery in China by Wilson of a Sunflower yellow type of Tree Peony (*Paeonia lutea*) has permitted new blood to be injected into the old Moutan Tree Peony and thus brought out a new strain with yellow color in dominance, which may be compared to the Pernetiana strain of Roses.

ASTERS—Michaelmas Daisies—weeds of American origin, have been taken up by our British cousins as a great acquisition to give colors to their gardens. Under cultivation and hybridization they have been greatly improved both in size of the blooms and color, and we now have white, yellow, all shades of blue and pink.

In Chrysanthemums, as in Dahlias, the large flowering kinds are decreasing in popularity; those mammoth monstrosities seen in our shows are shunned as vulgar and inartistic. A new strain derived from the pompon Chrysanthemum but with larger blooms is now the thing; the plants are low growing, very bushy and self supporting, obtainable in all colors. Their blooming season has been greatly advanced. The single or light petaled Dahlias are produced in many types and colors; they are of bushy form, seldom over two to three feet high and very floriferous. These are very much praised for hedging and mass planting.

The Iris is more than ever on the top of the heap of perennials, the German or bearded strain being the favorite. Hybridizers have three things in (Continued on page 70)





BODORFF

## Elizabeth Arden's plumed stairway

AGAINST a French gray background, fantastic feathers in black, white and gunmetal are painted in groups up the stairway of Elizabeth Arden's New York apartment. Steps are black marble covered in ivory carpet, the balustrade, wrought iron. This suave scheme is accented by a Venetian chandelier of multi-colored crystal. Nicolai Remisoff, decorator. Other rooms follow





BODORFF

## Elizabeth Arden selects a symphony of suave tones

ELIZABETH ARDEN, in private life Mrs. Tom J. Lewis, selected subtle colors for the charming rooms shown on this page. The living room has gray walls broken by gray glass pilasters flanking a polished steel fireplace. Curtains are palest pink satin over chartreuse taffeta draw curtains. Furniture is in chartreuse satin. A blue Russian lamp hangs from the pink ceiling, the one definite color

THE dining room was planned around an old Chinese paper in beige, gray and green, mounted above natural colored Chinese silk in place of the usual painted dado. The baseboard simulates gunmetal against which the white carpet of clipped goatskin makes an excellent foundation for light furniture designed especially for this room. Gunmetal glass is introduced in screen and table tops





## Color and glitter in two schemes brimful of ideas

THREE sides of the solarium, which overlooks a superb view of Central Park and the mid-town skyline, are of glass painted to represent a sky-scape. Overhead, white pleated shades that draw in the manner of awnings shed a pleasant light over the whole. Furniture is in ivory plush trimmed with red, white and blue fringe. There are an aluminum table and plants in aluminum holders

A YEAR ago House & Garden prophesied feathers in decoration. This motif is brilliantly used in Miss Arden's apartment, on the stairway and in this powder room. Here painted plumes surround a mirror; there is a white feather chair and crystal plumes hold back blue taffeta curtains. Walls are painted a design of orange draperies. Nicolai Remisoff, decorator; curtains designed by Elsie Cobb Wilson



BODORFF



## Breakfast on Sunday

By Leone B. Moats



POLLYANNA might have found something to be glad about in the weekday breakfast, but to most of us who rise early, it is a thing to be got through without too much suffering. Sunday breakfast, however, is an entirely different matter; a late sleep and plenty of time to pull oneself together make it possible to face even a fried egg, leering up from a plate, without experiencing acute discomfort.

Sunday breakfasts are usually associated with the country and house-parties, when they fall into two classes: the tray in bed or a hearty meal in the dining room. The first is light, and with its pastel linens and delicate china, very dear to the feminine heart; the second is essentially for masculine tastes and there's no denying that it's quite exciting to peep under the covers of the silver dishes and encounter anything from corned beef hash and finnan haddie, to baked beans—certainly no fare for a delicate city flower.

In midwinter most of us stay out late on Saturday night so that we relish nothing more than a long Sunday morning sleep. For that reason breakfast and lunch are apt to overlap. This town breakfast has little in common with the country variety, particularly as it is definitely a social occasion, which can scarcely be said of the other.

Whether you are the possessor of a kitchenette or a kitchen equipped with all the latest contraptions and a chef, it is by far the most amusing way of assembling a mixed group who on no other day could devote so much time to one host. Never



THE 3

make the mistake of mentioning an earlier hour than noon, for that takes away the whole point of the thing. Make no plans to sit down before one o'clock, as there are sure to be one or two late arrivals and, besides, it is very pleasant to spend a long moment in front of a blazing fire getting over the early morning shivers and whetting an appetite with ice cold orange or grapefruit juice which has been vitalized with a squeeze of lemon. Incidentally, this should be served a quarter of an hour before the meal as fruit juices ruin the flavor of good coffee.

If the dining room is small, there is little choice but to have the food set out on the table and allow the guests to drift around feeling as independent as they would at a lunch counter. But, the self service system is never as satisfactory as a sit down meal; the food can't possibly be kept piping hot, one grows very weary as a result of so much standing and walking about and the party is apt to break up into small groups, which is bad for conversation. Since, to be a real success, the party should be small, there is no good reason why in a household of normal size the guests shouldn't be seated at a table. In that case, about all that can be done to hasten service is to have the first dish set out at the places.

With the exception of the coffee cups, which are put beside each plate, the table looks very much as it would for an informal luncheon. Doilies of the trim, tailored style or colored linens are the obvious choice. For (Continued on page 66)



LEFT. Table: Elsie de Wolfe. Cream china—red, gold, silver motif: Mrs. Ehrich. Silver: Jensen. Cream, red linen: Mosse. Above. Sideboard: Schmitt Bros. Flat silver: Black, Starr & Frost-Gorham. Other silver: E. Schmidt. Wall paper: Nancy McClelland. Opposite. Table: Altman. Blue and white Spode: Copeland & Thompson. Glasses: English Antique Shop. Silver: Black, Starr & Frost-Gorham. Cream, yellow linen: Mosse. Lazy Susan: Lenygon & Morant. Preserves: Fortnum & Mason; Vendome





THE 3

Informality whets the breakfast party appetite





## Spring blooms in a Long Island country house



**F**LOWERY as a spring garden is the bedroom above, in the country house of Mrs. Wyllys R. Betts, at Syosset, L. I. Small, gay flowers are scattered over the yellow wall paper used in panels; an old lavender toile covering the bed is also festive with many blooms, while a profusion of cut flowers completes the garden theme. Chester Patterson was the architect. Thedlow, Inc., were the decorators

**A**lso prompted by the garden is the entertaining wall treatment in the breakfast room—one view of which appears at the left and another opposite. A design of espaliered fruit trees in color, varied by urns and topiary motifs, is painted on a gray ground above a terra cotta dado. The flooring is made up of slabs of gray stone; the console is gray stone and the iron table has a gray marbled top





MATTIE EDWARDS HEWITT

## Clever decoration transports the garden indoors

**A**BOVE is another side of the garden bedroom shown opposite. Picking up the varied colors on the flowered walls are full, soft curtains of pink taffeta, a chaise longue done in cream yellow taffeta with a green velvet throw, and a screen covered in the same flowered toile as the bed. A stool at the foot of the bed is upholstered in pink quilted taffeta. The floor is covered with a taupe colored rug

**P**AINTED lattices on the fireplace side of the breakfast room are an unexpected touch which harmonizes perfectly with the espaliered fruit trees opposite. Another effective detail is the wood trim surrounding the wide window filled with growing plants set out on glass shelves. This flat trim is painted and shadowed in a design of green trellises. Thedlow, Inc., were the decorators of both the rooms shown





# Ten commandments for the aspiring decorator

## Don't

... group together articles of similar height and shape. Size-places belong in the army—in decoration they're a bore. Even if you are a militarist at heart don't let the arrangement of your living room show it.

... wonder why Mrs. Jones never visits you a second time if the relations between your tables and sofa are as strained as these. She's probably still in bed with a dislocated shoulder and a broken back.

... throw all your pictures away if you hear your friends say they give them a pain in the neck, till you make sure whether they're referring to your esthetic taste or to the physical discomfort of enjoying it.

... use lampshades that scatter the light in all directions. The moon may be conducive to romance but no one ever said the same of an electric bulb. A spot-light never encouraged a proposal from any man.

... make an even longer story of the very long wall by punctuating its length with a series of dashes. A row of furniture with horizontal lines predominating lays disagreeable emphasis upon the monotony of the extended wall.



## Do

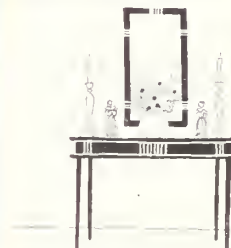
... select the accessories for that table, mantel, hanging shelf or whatnot with an eye to variety. For every tall gadget find a short one, for every stout piece get a lean and put that desirable spice into life.

... let common sense be your guide in determining desirable heights for your auxiliary tables. Those holding cigarettes, books and such should not come above the elbow; coffee tables should reach the knees.

... make sure that your works of art are situated where the difficulties of examining them will not interfere with their appreciation. Remember that pictures are most effective when they hang at eye-level.

... choose shades which focus the light discriminately—making sure that the sides are of the right depth and pitched at the right angle to guide the beams definitely downward instead of out to the sides.

... try using a few periods and commas to keep the long wall from running away with itself. Foreshorten it with vertical pieces such as the secretary and built-up arrangements such as the table with pictures, in the illustration.





## Vices and virtues of contemporary interiors

### Don't

... let a lighting fixture with an inferiority complex handicap a room. A light that is too small for its setting becomes gloomy and sheds its own depression and very negligible illumination on its surroundings

... give your lamps or other bric-a-brac such doubtful support as that at the right. You'll worry yourself into a nervous breakdown besides exposing the lamp to the danger of a very sudden crackup

... expect your furniture to carry too much weight without collapsing under the strain. Shun all fabrics with large, heavy designs when you are thinking of upholstering those small, fragile pieces of furniture

... overwhelm your personality and that of the sitting room with art that suffers from elephantiasis. Pictures like that illustrated at the right are of no use except as atmosphere in a haunted house

... block up the entrance to a fireplace with andirons that are too tall. After the first hundred times, you'll decide that replenishing the fire should be a serious business and not an obstacle race. Andirons are made to help, not hinder



### Do

... select a fixture whose size is in direct relation to that of the interior in which it is to be installed so that your sense of proportion and your need of illumination are completely and happily satisfied

... provide good, substantial props for your decorative accessories that will maintain them in safety without the aid of constant prayer and breathtaking feats of balance, and preferably with space to spare

... put the stout lady and the flamboyant fabric on the overstuffed sofa and consign your slender guests and material with the more delicate pattern or with, perhaps, no design at all to the chair of slighter frame

... scrap those awful monstrosities, even if, possibly, they are family heirlooms, and replace them with other pieces that are easier to live with and more in keeping with the size and spirit of their surroundings

... consider the size of the fireplace and the period of the room which is its background before selecting the fireplace equipment. Andirons should be about half the height of the fireplace opening. In general, simple designs are best



## When fruit trees enter the ornamental planting

By Helen Van Pelt Wilson

"AND the Lord God planted a garden eastward in Eden; . . . And out of the ground made the Lord God to grow every tree that is pleasant to the sight and good for food."

Certainly, then, that first garden must have been rich in fruit trees, for what other tree is there so fair to see in its changing beauty of blossom, leaf, and fruit as an Apple, Pear, Cherry, or Peach? What other tree is there so abundant in its nutritious yield?

For the large estate with its gardens and *allées* there are fine, free-growing, standard varieties carrying in spring a cloud of delicate blossoms, in summer and fall, a burden of brilliant fruit. For the small garden or tiny lawn the dwarf fruit trees are just as beautiful, and with their limited growth are suited to plantings on a more restricted scale.

So satisfying, indeed, have I found these ornamental fruit trees that now I never design gardens without them. Each spring as the line of pink Peaches fades beyond

the boundaries of my garden, and the southern slope of paler Apple blossoms bursts, I feel again with a kind of yearly hallucination that I am passing, as in childhood, through the colorful enchantment of fairyland.

Apple trees lend themselves most gracefully to this landscape treatment. In the center of the loveliest garden I know is a cool, inviting, grass-grown square enclosing an oblong pool. At two of the opposite corners of the pool stand Apple trees. Beneath them are inviting benches. Early in May the clouds of their delicate, blush blossoms are accompanied in the surrounding shrub and flower borders by pink-flowering Crabapples, deep rose Hawthorns, white and pink Dogwood and the paler Magnolia, while plantings of yellow, lavender and pink Tulips add depth in the foreground. All drifted about is white *Iberis* to echo on the ground the cloud of blooming Apple overhead.

Always there is a sense of gracious invitation in this garden with its center plantings for cooling shade. Flowers to grow well must, as a rule, have an abundance of sunlight but we, if we are to enjoy the glowing stretches of summer bril-

liance, must have shade. Here the Apple trees provide all summer this welcome respite from the heat. They are what might be called the "essential garden tree"—the shade tree which every garden-maker should consider. In the fall they glow with shining green and red globes like balls on a Christmas tree and later their interesting contours rise from the barren garden to make a beautiful tracery of limb and branch against the gray of winter skies.

Often a most exquisite color picture may be obtained—the pale pink of the Apple blossom with the delicate blue of the *Belladonna Delphinium* and the coral of the lacy *Heuchera*. In southern New York State I know this can be achieved because there the fruit and shrubs are slower to bloom, while flowers, if a little protected, are often somewhat ahead of more southern regions. Wealthy and Rome Beauty Apples so employed were planted on the upper edge of slopes while the *Delphinium* and *Heuchera* bloomed gloriously in sheltered terraced beds below them.

For those who enjoy meals out-of-doors the Apple tree presents a pleasant shelter. I remember seeing once in a tiny garden in Fontainebleau—enclosed, of course, in



CHERRIES BY THE POOL



pleasant gray old stone—a gnarled Apple tree ripening its fruit against a wall. Beneath the tree the table was set for dinner. Each *petit pain* was wrapped in the snowy cornucopia of a napkin; the bottle of wine was already set. The planting itself was otherwise a nondescript affair of gravel walks and pink Geraniums, but this glorious “dining-tree” lent not only a note of comfort but an air of distinction as well to the narrow confines of the garden.

Where, however, there is plenty of room, Apple trees may be planted in far-flung lines to form an avenue or *allée*, as the French term it. If this is narrowed slightly at the end to meet a finishing semi-circular enclosure made of Wisteria-covered colonnades, or perhaps a group of splendid evergreens before which is poised some graceful dancing nymph, the effect is entirely glorious. Often a deserted Apple orchard that is included with the purchase of an old estate can be reclaimed and made to lend itself to this delightful effect.

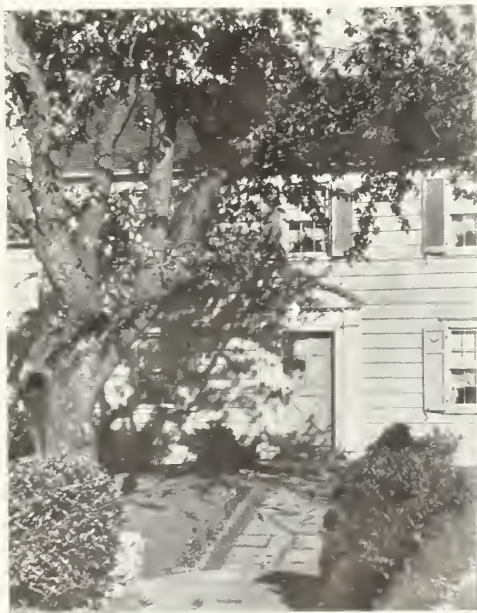
Pear trees can be used in much the same way. Because of their stiffer and more upright growth they make, however, a different kind of *allée*. The Apples arch gracefully overhead (Continued on page 71)



APPLES FOR ATMOSPHERE



THE ORCHARD TERRACE



PATTERN OF THE APPLE TREE





BRULH-BORGES PHOTO.

CONDÉ NAST STUDIOS

## In House & Garden's First Little House

NEVER did a cordon bleu have his tools more compactly at hand than in this tiny kitchen of House & Garden's First Little House designed by Howard & Frenaye. Cupboards of white enameled metal from Janes & Kirtland are marvels of convenience; another triumph is the combination sink and electric dish-washer of monel metal made by General Electric. All dishes and kitchen gadgets from Lewis & Conger



# Close harmony among kitchen tools

**S**ALAD sharks insist on a simple wooden bowl in which to mix that best of all salads—crisp, fresh greens. This rubbed maple bowl at the right comes in three sizes. Lewis & Conger. The salad set is boxwood: Bazar Français

**F**OR the blue and yellow scheme opposite we have selected mixing bowls of fluted pottery, Hammacher Schlemmer; a striped pitcher, Lewis & Conger; and a polka dotted jug—part of a set comprising small pitcher and tray: Altman

**T**HAT *chef-d'œuvre* of the French cuisine—*soupe à l'oignon*—is cooked and served in earthenware crocks. This fire-proof pottery comes in all size casseroles, soup pots and baking dishes. Above is a bean pot: Hammacher Schlemmer

**O**THER notes in your kitchen blues are struck by the three canisters at the left of the picture, part of a set of four. In addition to their brilliant enameled tops, these containers have a festive red apple design on the front: Altman

**W**HEN Brillat-Savarin said "soup is never made so well as in France" he was pinning bouquets on that national institution—the iron stock pot. Here is the modern French *pot-au-feu* of cast iron pottery obtainable vulcanized either blue, or red: Bazar Français



BRUEHL-BORGES PHOTO

CONDÉ NAST STUDIOS





JEROME TARDON REELS

## Rock slabs come into the garden

UNUSUALLY successful has been the use of specially manufactured slab stone in the Harry Bradley garden in River Hills, Wisconsin. The site is a sloping one and permits the artificial rock to be placed in simulation of natural ledge outcrops. The view above is of the upper garden and pool

THE unique rock treatment is echoed in the setting of a Gothic arch gate of hewn timber. As befits such an open, wind swept site, emphasis has been placed on strong horizontal lines in the garden design. Fitzhugh Scott was the architect, and Thomas J. Moreau the landscape architect





# The chosen perennial of the month

It has long been a favorite fiction among planners of gardens that each month there should be a chief flower in the border that dominates the picture, around which other flowers are grouped; and this may be in any of the chief flower colors.

"But just what plants would you use?" says the earnest student who looks beyond the theory and begins to visualize results. Ah! there is the difficulty. My favorite red for June is Oriental Poppy, but for several reasons this makes a very poor major performer in the border. So I have often planned out what would be used month by month, testing so far as I can in actual gardens. It is now a great consolation to have all these plants in one big testing garden, where comparative notes on culture and values can be taken.

There are many practical difficulties in this problem. The Maker of garden plants in the wild did not have planning schemes in mind when the flowers were created. There are places in the series where no good plant has yet been tested by me, and this schedule as presented would be modified by another enthusiast. Yet it has value to one who is looking for definite values for garden effects. There are no reds at all at the two ends of the season; often the blues are too near purple. Instead of green flowers I like a plant of good green foliage each month.

Many plants are not of easy culture, or require special conditions not found in the usual border; some are rare or not readily obtained. It is not fair to mention these. Plants very tall or dwarf are not to be suggested except for special use, for a yellow Hollyhock does not group well with a Veronica True Blue. Many good flowers are rejected from this choice list because the blossoms are not very showy, or well displayed, or are in bloom for too brief a time, or have poor foliage or weak stems. Here we get into personal valuations, but if your proposal is better we will gladly adopt it.








Finally, the attempt here has been made to make the suggestions for each month of such kind that the group would be possible as a unit, and the list of each month would make a complete garden of all colors when properly planted. The nearest approach to the primary colors is indicated in each instance; lighter or mixed colors are for the moment forgotten.

There are eight months in this garden. In March and earliest spring it is built around blue Scilla and white Snowdrops, just little bulbs and a mat of green. This is the most important garden month of the year, for each flower is specially appreciated after the snows of winter. The reds are not easy, being some of the uncommon species of Tulip and not quite pure red, and the Waterlily Tulip (*T. kaufmanniana*) closes when there is no sunshine. Chionodoxa may be substituted for Scilla, but the color will not be as dark, unless they are specially selected. For a green cover in sun use the forms of Thyme of medium height, or if in partial shade or some moisture, the old evergreen Veronica.

The plants of April are on a (Continued on page 68)



By Stephen F. Hamblin

 <p>MARCH</p> <p>Red: Tulipa pulchella, T. violacea or T. kaufmanniana var. Orange: Crocus susianus or C. chrysanthus Yellow: Tulipa kaufmanniana or T. biflora Green: Thymus serpyllum or Veronica officinalis Blue: Scilla sibirica or S. bifolia Violet: Crocus tommasinianus or C. imperati White: Galanthus elwesii or Scilla sibirica alba</p>	 <p>APRIL</p> <p>Red: Arabis albida rosea or Anemone pulsatilla rubra Orange: Erysimum pulchellum Yellow: Cheiranthus alpinus or Narcissus jonquilla Green: Thalictrum dioicum or Micromeria croatica Blue: Pulmonaria angustifolia or Omphalodes verna Violet: Anemone pulsatilla or Lathyrus vernus White: Anemone vernalis or Arabis albida</p>
 <p>MAY</p> <p>Red: Phlox subulata var. Rochester or Paeonia tenuifolia fl. pl. Orange: Iris pumila Orange Queen or Primula elatior Yellow: Alyssum saxatile or Doronicum eucasicum Green: Epimedium in var. or Caulophyllum thalictroides Blue: Phlox divaricata laphami or P. subulata G. F. Wilson, or Polemonium reptans Violet: Aubrietia deltoidea in var. or Iris pumila hybrids White: Anemone sylvestris or Narcissus poeticus</p>	 <p>JUNE</p> <p>Red: Chrysanthemum coccineum or Heuchera sanguinea Orange: Hemerocallis dumortieri or Alstroemeria aurantiaca Yellow: Hemerocallis flava or Oenothera fruticosa Green: Either Thalictrum minus adiantifolium or Sanguisorba canadensis Blue: Aquilegia caerulea or Campanula persicifolia Violet: Aquilegia vulgaris var. or Lupinus polyphyllus White: Campanula persicifolia alba or Phlox Miss Lingard</p>
 <p>JULY</p> <p>Red: Pentstemon barbatus torreyi or Monarda didyma Orange: Hemerocallis aurantiaca or Asclepias tuberosa Yellow: Hemerocallis thunbergii or Coreopsis lanceolata Green: Amsonia tabernaemontana or Asparagus officinalis Blue: Delphinium grandiflorum or Platycodon grandiflorum Violet: Aconitum napellus or Pentstemon digitalis White: Shasta Daisy or Gypsophila paniculata fl. pl.</p>	 <p>AUGUST</p> <p>Red: Asclepias incarnata rubra or Phlox paniculata var. Orange: Belamcanda chinensis or Tritonia crocosmaeflora Yellow: Hemerocallis citrina or Rudbeckia spectiosa Green: Clematis davidiana or Thalictrum aquilegifolium Blue: Veronica longifolia subserialis or Salvia uliginosa Violet: Aster amellus or Hosta caerulea White: Phlox paniculata var. or Asclepias incarnata alba</p>
 <p>SEPTEMBER</p> <p>Red: Helianthemum autumnale rubrum or Aster novae-angliae var. Orange: Ligularia elvorum Yellow: Helianthemum autumnale or Helianthus angustifolius Green: Miscanthus sinensis or Stipa pinnata Blue: Aster novi-belgii var. or Salvia azurea grandiflora Violet: Boltonia latissuama or Aconitum wilsonii White: Chrysanthemum uliginosum, or Boltonia asteroides, or Anemone japonica alba</p>	 <p>OCTOBER</p> <p>Red: Chrysanthemum var. Mrs. Coolidge Orange: Chrysanthemum var. Boston Yellow: Chrysanthemum var. Wolverina or Hieracium umbellatum Green: Artemisia abrotanum or A. dracunculus Blue: Gentiana andrewsii or G. saponaria Violet: Aster tataricus White: Cimicifuga simplex or Chrysanthemum sibiricum</p>



## The American version of the Georgian gives spaciousness within a small area

ALTHOUGH the front façade of Lee H. Bristol's residence, shown on the opposite page, does not give the impression of a really large house, the plans reveal a surprising amount of space. The architects, Bagg & Newkirk, have combined small house intimacy with the substantial character that is an earmark of the Georgian. At the left is the vista from the breakfast room across the rear terrace

THE view at left, below, shows the classic detail of the entrance vestibule, in harmony with exterior entrance treatment, illustrated on the opposite page. The other photograph below is of the service porch, the design of which has been handled with such delicacy that its being in view from the front of the house is not in the least detrimental. At the bottom of the page is the garden face of the house



NYHOLM & LINCOLN







THE front and part of the rear of Mr. Bristol's house are surfaced with ship-lap, accented by wood quoins. The service wing is shingled. All woodwork is painted white; blinds are dark green. Gable chimneys of stone make an interesting feature. The property is eleven acres of rather rolling country with extensive views. William Pitkin, Jr. and Seward H. Mott, landscape architects





DR. PAUL WOLFF

### So lies the pattern of the fields

FROM the hill's brow there spreads afar a pattern planned in unconscious partnership. Where man's part ends, Nature takes the brush to sketch her borders of bush and tree, of shadow and narrow stream. The browns and greens of cultivated fields lie blocked against the sunny background of the meadows. Near at hand, the vineyard's pikestaffs are echoes of the Poplar spires far below



## What's new in building and equipment

**WATER PIPE CLEANSING.** A service guaranteed to restore normal flow and to eliminate discoloration of water in pipes clogged with rust is offered for residences. The cleansing of water heaters and storage tanks is included in the process, which is usually completed in a few hours' time.

In cleansing pipes by this process, water is first shut off. A hose is connected at the top and bottom of the water supply system, forming a circuit or loop. A cleansing solution is then pumped through this hose to the topmost fixture; it returns through the pipes to the basement by gravity. After the solution has been circulated several times, the pipes, we are told, are entirely cleaned of rust and sediment, and a free flow of clear water is obtained. As a last step, all water pipes are thoroughly flushed. The solution used is harmless, and while it has a strong affinity for rust, does not attack the metal of the pipes, nor will it affect the quality of the water. The Water Flow Restoring Co. provides this service.

**AIR WASHER.** A portable humidifier that washes dust, dirt and odors from the air, while it automatically maintains healthful humidity conditions, has recently been announced. Equipped with a cord for plugging into a convenient electric outlet, it may be set in operation anywhere. While running it uses less current than an ordinary light bulb, we are told, and produces no more sound than that caused by a ten-inch fan. The outer surface of the product is finished in ebony black trimmed with aluminum, while a felt pad on the bottom prevents scratching of floor or table.

Resembling in appearance a cylindrical urn, the unit separates into three parts by lifting off the two top sections. The base contains a water reservoir of three and one-half gallons capacity, which quantity is sufficient, we are told, for 24 hours' service under average conditions. The middle section, identified by a decorative aluminum grille that encircles the humidifier at the center, houses a ten-inch fan and motor. The upper unit contains a screen to prevent discharge of surplus moisture through the opening, which is in the center of the top. Completely assembled, the humidifier, a product of the Westinghouse Electric & Mfg. Co., stands 19 inches high and has a diameter of 14 inches at the base.

The operating principle is that of internal evaporation. The special type, up-draft fan pulls air in through the aluminum grille while at the same time it raises a fine spray from the water in the reservoir. The air is driven through this spray at

**These recent developments will interest homeowners and builders • By Gayne T. K. Norton**

the rate of 200 cubic feet per minute and cleansed of dirt and odors. During the washing process just the correct amount of moisture is picked up so that the air emerges from the opening at the top cleaned and properly humidified. The dust laden water falls back into the reservoir, is filtered through a fine mesh, brass screen, and used over and over until entirely evaporated. The reservoir is kept filled by pouring fresh water in at the top as required. When the water filter needs cleaning it is easily removed for that purpose after the two top sections have been lifted off. The motor is so packed that it needs but a few drops of oil once a year.

**BURGLAR PROOF LOCK.** A pin-tumbler lock of advanced type that offers, according to its maker, better than average security, is available for use on wood and steel cabinets, desk drawers and in other places where private records are placed for safekeeping. A larger type for doors will soon be offered.

The pin tumblers of the lock have sharp, square corners, so carefully machined that the pins must be correctly gathered to free the cylinder and allow the lock to operate. The dual nature of the cylinder makes the lock exceptionally difficult to pick, and permits master keying groups of locks without in any way lessening the safeguard. The principal characteristic of the unique key is a long, wavy groove through the center. Unauthorized duplication of the key is impossible, since only the manufacturer can supply them. This lock is made by the Dudley Lock Co.

**ENTERLOCKING STRUCTURAL LUMBER.** There is a suggestion of the return to rigid lumber framing practices of earlier days in the Enterlocking Fabricated Building Lumber recently announced for frame construction. Milled from Douglas fir in the one best grade of material for the purpose to which each kind of piece will be put, this labor saving lumber is made available in a full line of machined pieces.

Mortises, accurately placed 16 inches on centers, are cut into all headers, sills and plates, ready to receive the tenons. A machine made, wedge-shaped dovetail tenon is cut on the ends of beams and studs. Framing goes together with a strong, pat-

ented enterlocking joint. After studied simplification and standardization, the manufacturers, Long Bell Lumber Sales Corp., have coordinated the system so that more than three-quarters of the lumber going into the frame house arrives on the job cut, ready for instant use. The basic framing members are available in a limited number of standard lengths. The lumber, said to be adaptable to any type of frame building, should not be confused with ready-cut house construction.

**WALL FINISH PAINT.** An oil base paint recently developed will dry so rapidly that when necessary in the redecoration of plaster walls, both priming and finish coats may be applied in one day. Advantages of such speed include savings in labor cost, and in the case of redecoration, shortness of time that rooms need be upset. One coat will effectively hide an old painted surface, except when changing from dark to light color. Paint flows freely, dries in even, pleasing film, with no brush marks. Elastic quality protects against peeling and cracking. The paint, available in many pleasing colors, is a product of the Pittsburgh Plate Glass Co.

**WINDOW GLASS CLEANER.** A new device that simplifies the task of cleaning windows makes it possible to reach both the outside and inside of the glass pane while standing on the inside. Risk of accident is avoided; it is not necessary to lean outside or sit out on the sill. Glass surfaces are speedily cleaned, yet no excess water slops upon sill or draperies.

The cleaner is composed of a water tank and felt washer, a chamois dryer, and a frame for reaching the outside of the window. When the patented water reservoir is filled and tightly sealed, no water will flow out by gravity. It requires the up and down motion resulting when glass surfaces are scrubbed over by the felt pad to compel just the proper trickle of water to keep the felt wet. After washing, the glass is polished by a roll of chamois held in a clip on the side opposite the felt.

For outside surfaces the cleaning unit is secured to one arm of the frame, and extended through the opening, first above and then below the sash. The glass is scrubbed and (*Continued on page 72*)

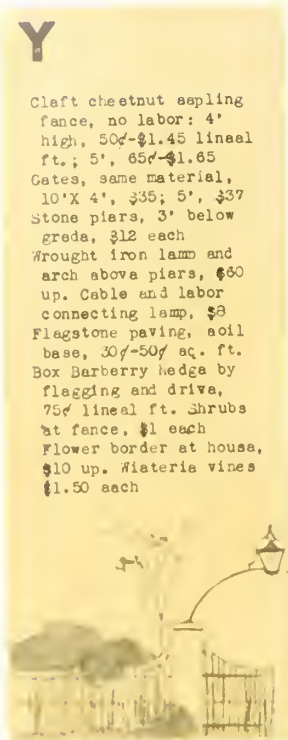


**WHEN**  $x$  = present conditions  
and  $y$  = a small expenditure  
then  $z$  = a good investment

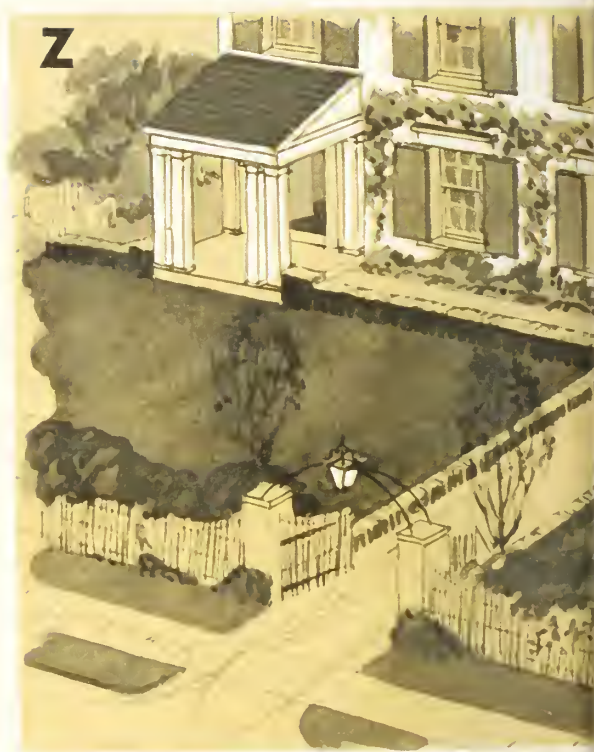
By Gerald K. Geerlings



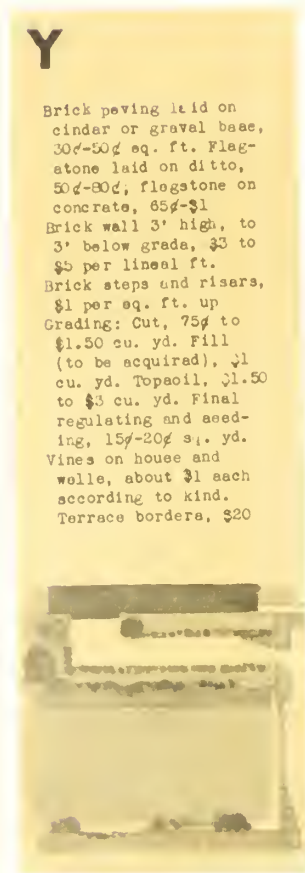
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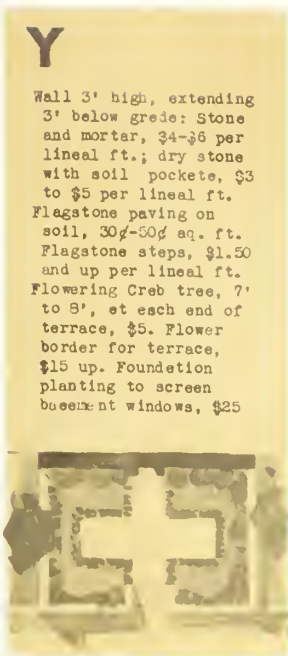
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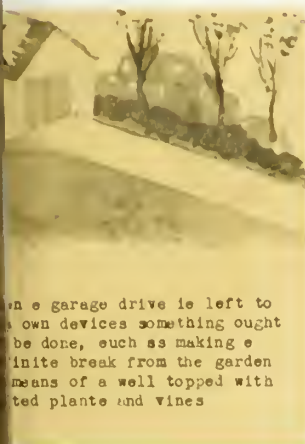




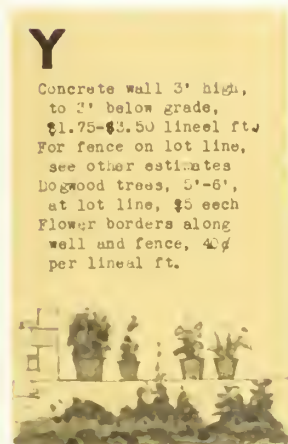
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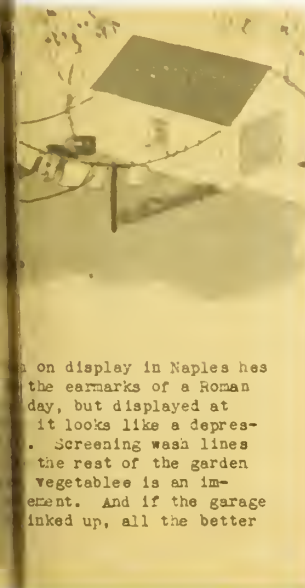
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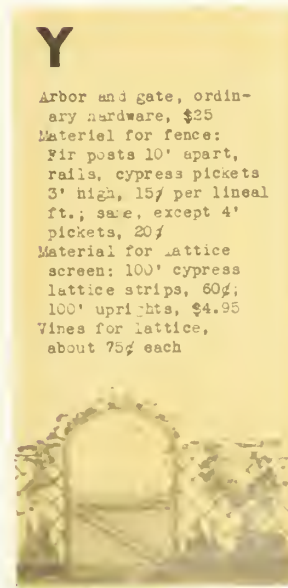
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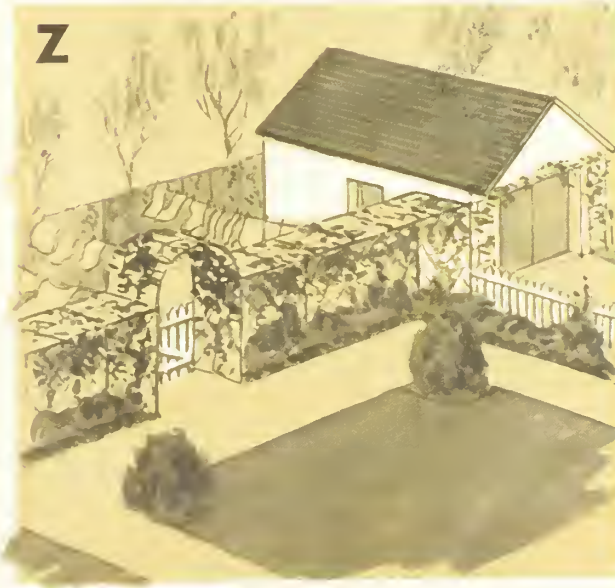
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GEORGE H. VAN ANDA

## The Connecticut Colonial emigrates to Long Island

THE Southampton, L. I. home of Mr. and Mrs. Alan C. Bakewell adopts the typical Colonial of Connecticut with its shingle walls and simple accents. To keep an unbroken lawn before the house, the principal entrance has been placed at the side, as may be seen in the view on the opposite page

AS THE site is absolutely flat, it was thought best to stretch the residence as far out as possible, which was accomplished through connecting the garage and the house by an arched and trellised loggia treatment. A balancing wing at the opposite side has a small porch with a flagged terrace before it

THE living room has been carried out in the late Colonial spirit, with the fireplace wall paneled, wide floor boards and furnishings of the period. This room is centrally located at the front of the house. Entrance hall is to the right; dining room at left. Polhemus and Coffin were the architects









SAMUEL H. GOTTSCHO



## Where Roses crown a Long Island hill

**F**ROM inside the entrance gate the Rose garden of Mrs. Walter B. James at Cold Spring Harbor presents an interesting pattern of greens and blossom colors. Broad turf paths bounded by Boxwood surround the severely formal pool and lead to the raised paved terrace which closes the view

**B**OTH standard and bush Roses are used in the beds—a particularly pleasing effect against the background of shrubbery and trees. Lilies and potted plants flank the terrace steps as additional points of accent. Umberto Innocenti and Richard K. Webel were the landscape architects



# HOUSE & GARDEN'S ANNUAL

## GARDENING GUIDE

The species suggested on these pages do not include all the desirable plant material that is available, but constitute a tried and tested nucleus with which to begin. In the notes, "R" signifies suitability for rock gardens. "D" means ability to succeed in dry soil and hot sun, and "S" indicates shade or partial shade

NAME	HEIGHT	CHARACTER AND USE	NAME	HEIGHT	CHARACTER AND USE
DECIDUOUS TREES FOR THE NORTHEAST					
Oak ( <i>Quercus</i> )	75'-100'	Very long lived; regal in appearance; mostly horizontal in general effect; vertical in some, such as Pin Oak; excellent for shade and permanence; numerous varieties.	Plane ( <i>Platanus</i> )	80'-100'	Rapid growing; irregular horizontal branches; satisfactory under wide range of conditions; excellent street tree and also for specimens and for shade; bark decorative in winter.
Elm ( <i>Ulmus</i> )	100'-125'	Most graceful of all large trees; roots deeply; withstands wind and dry weather; English Elm holds foliage longer; Chinese Elm ( <i>Parietaria</i> ) most rapid growing.	Tulip Tree ( <i>Liriodendron</i> )	100'-125'	Dignified pyramidal tree of rapid growth and great size; fine foliage and beautiful flowers in June, somewhat resembling Tulips; splendid native tree excellent for specimen or shade or street, meriting wider use.
Beech ( <i>Fagus</i> )	80'-100'	Spreading, open growth, fairly rapid; bark decorative in winter; Purple Beech fast grower and ideal for dense shade; this and Weeping Beech especially good as decorative specimens.	Ginkgo ( <i>Salisburia</i> )	50'-75'	Irregular, often erratic growth; usually horizontal lines; extremely hardy; good for exposed positions, shade, specimen and street planting.
Maple ( <i>Acer</i> )	75'-100'	Very fast growing but not very long lived; excellent for shade and for spring and autumn coloring; prefer moist soil; hard on neighboring plants; Norway SL. one of best.	Birch ( <i>Betula</i> )	40'-80'	Comparatively short lived but easily grown and always worth planting because of contrast with other deciduous trees and evergreens; cut-leaf and weeping forms especially desirable as exotic specimens. D.
Willow ( <i>Salix</i> )	40'-50'	Most airily graceful of all large trees; extremely rapid grower, decorative even when small; can be kept cut back to desired size; excellent for shade; especially effective when near water; desirable in every way.	Dogwood ( <i>Cornus</i> )	15'-20'	Small tree; hardy and long lived; excellent near residence to accentuate horizontal lines; beautiful white or pink flowers in spring, fine foliage in autumn; generally free from troubles; extremely satisfactory.
Poplar ( <i>Populus</i> )	50'-100'	Most rapid growing family of large trees; both broad and spreading and upright forms, as in the Lombardy; comparatively short lived; excellent for temporary use. D.	Crab ( <i>Malus</i> )	15'-25'	Flowering small trees; excellent for spring decorative effects within the garden, or showing over the garden wall; also as specimen for small lawn.
EVERGREENS (Northeast)					
Pine ( <i>Pinus</i> )	40'-100'	Mostly naturalistic or picturesque in habit, especially with age; easily grown, long lived, stand exposed positions; many varieties thrive in light, sandy soil where most other evergreens would not do. D.	Redcedar ( <i>Juniperus virginiana</i> )	5'-50'	Moderate sized evergreen, mostly of pyramidal form and fairly rapid growth; extremely hardy; the one indispensable evergreen for moderate sized places and adverse conditions; thrives even in sandy soils; may be clipped or pruned to desired size; fine for screens, hedges, specimens; Silver Redcedar ( <i>Virginiana glauca</i> ) for variety. D.
Hemlock ( <i>Tsuga</i> )	40'-75'	Most graceful of the very hardy large evergreens; excellent for specimens, also for windbreaks and sheared for hedges; thrive in shade; prefer moist acid soil. S.	Juniper ( <i>J. chinensis</i> and others)	3'-30'	Great variety in form and size; <i>Chinensis</i> varieties hardy to New York or Southern New England in sheltered localities; <i>C. columnaris</i> , narrow upright evergreen for Northern limits, rapid grower.
Spruce ( <i>Picea</i> )	40'-75'	Graceful, pyramidal form, usually horizontal effect in branches; rough bark, pendant cones; excellent for specimens, groups and windbreaks; also sheared for hedges; generally more satisfactory than Firs, except under ideal conditions.	Yew ( <i>Taxus</i> )	3'-30'	Darkest foliage and most beautiful in winter; upright and spreading forms; for foundation planting, groups, borders and hedges; Dwarf Japanese Yew especially good for latter; Hicks Yew a new hardy upright.
Fir ( <i>Abies</i> )	40'-75'	Similar to Spruce, less graceful; smooth bark, upright cones; likely to become ragged with age, especially when planted singly.	Cryptomeria ( <i>Cryptomeria</i> )	15'-30'	Deep green foliage, bronzing in winter, irregular in habit; tropical appearance; good in sheltered locations to New York; thrives near shore.
Douglas Fir ( <i>Pseudotsuga douglasii</i> )	50'-100'	Vigorous, healthy, rapid grower; young growth especially beautiful in spring; more satisfactory than either Firs or Spruces under average conditions outside of the natural evergreen belt, remaining handsome to old age; specimens, windbreaks and hedges.	Cypress ( <i>Chamaecyparis</i> )	3'-25'	A large group including many dwarf and decorative foliage varieties of high coloring; for foundation plantings and groups in locations protected from drying winds.
Arborvitae ( <i>Thuja</i> )	3'-30'	Numerous dwarf forms of various shapes; American ( <i>Occidentalis</i> ) varieties hardiest, Oriental hardy to New York; good for foundation planting, evergreen groups, for color foliage effect, with taller varieties for screens and hedges.	Larch ( <i>Larix</i> )	30'-60'	Deciduous evergreen of upright, hardy, rapid growth, European and Japanese species; especially beautiful in spring when new foliage growth appears; cones decorative; should be used wherever evergreen effect is desired in summer but sunlight in winter. D.
EVERGREEN SHRUBS (Northeast)					
Rhododendron	6'-15'	Largest and most impressive of all extremely hardy evergreen shrubs; covered with masses of gorgeous flowers in May and June; native species are the hardiest and most satisfactory for naturalistic planting.	Leucothoe	5'-6'	Long drooping sprays of creamy white blossoms; thick shiny foliage coloring beautifully in autumn; good in mixed border and for edging Rhododendrons or other evergreens; native, hardy; extremely satisfactory. S.
Laurel ( <i>Kalmia latifolia</i> )	4'-10'	Native Mountain Laurel; picturesque growth; evergreen foliage beautiful the year round; excellent in shrubby border, foundation planting or naturalizing, sun or shade; like Rhododendrons, requires acid, peaty soil. D. S.	Cotoneaster	2'-6'	Dense bushy growth mostly irregular, but can be kept pruned to desired size or form; upright growing and trailing species; trailing sort especially good for rock gardening; others for hedges, shrubby border, foundation. D. R.
Azalea	4'-8'	Most ornamental of evergreen flowering shrubs, also deciduous kinds; several good hardy species; selection of varieties will give bloom from April to July.	Oregon Hollygrape ( <i>Mahonia aquifolium</i> )	3'-6'	Very heavy Holly-like foliage, shiny with sharp spines; ornamental fruit in fall and winter; excellent as a self shrub or in a foundation planting or evergreen group; protect from driving, drying winds. S.
Daphne ( <i>D. genkwa</i> )	4'-11'	Low spreading bush; fragrant pink flowers in spring and intermittently through season; foreground foundation planting and rock garden. R.	Inkberry ( <i>Ilex glabra</i> )	4'-6'	Charming tiny white flowers in spring followed by ink-black fruit; narrow, bright, shining leaves; graceful native shrub.
Andromeda ( <i>Pieris floribunda</i> )	5'-6'	Handsome foliage, dark green, pointed, year round; white bell-like flowers in early spring; with other evergreens in border or foundation planting; good shrub under larger evergreens. S.	Box ( <i>Buxus</i> )	1'-10'	Dense thick growth; dwarf and tall growing types; for edging beds, hedges; protection north of L. I.
DECIDUOUS SHRUBS (Northeast)					
Spirea	4'-8'	MAY-SEPT. Small, graceful, some drooping or fountain-like varieties; Bridal wreath ( <i>Prunifolia</i> ) earliest to bloom; native Hardhack ( <i>Tomentosa</i> ) latest.	Barberry ( <i>Berberis</i> )	3'-4'	Japanese Barberry; bushy, spreading, most satisfactory plant for moderate sized protective hedge of informal type; dwarf and creeping sorts for rock garden.
Forsythia	5'-10'	APRIL-MAY. Vigorous growing; extremely hardy; succeeds anywhere; both upright and drooping varieties; <i>spectabilis</i> makes finest display; shrubby border, foundation planting; drooping forms, like <i>suspensa</i> , for banks.	Privet ( <i>Ligustrum</i> )	4'-15'	MAY-JUNE. Several types, all excellent, for hedges; also beautiful tall flowering shrubs if allowed to develop; good for back of shrubby border; may be trained. S.
Deutzia	3'-8'	MAY-JULY. Slender, rather graceful; excellent for foundation planting, borders and individual specimen; Pride of Rochester tallest and one of best.	Honeysuckle ( <i>Lonicera</i> )	3'-8'	Continuous bloom. The bush Honeysuckles are among the most satisfactory of dense growing flowering shrubs; bloom intermittently under all conditions, even in poor soil; hedge and shrubby border. S.
Weigela	6'-8'	JULY-SEPT. Succeeds anywhere, rose colored Azalea-like flowers; modern variety Eva Rathke freest blooming.	Azalea	2'-12'	APRIL-JUNE. The most brilliant of deciduous flowering shrubs; combines well with evergreens; acid soil. R.
Beautybush ( <i>Kolkwitzia amabilis</i> )	6'-8'	MAY-JUNE. Newly introduced shrub somewhat similar to Weigela but more graceful and free flowering; deservedly popular.	Lilac ( <i>Syringa</i> )	6'-15'	MAY-JUNE. The old reliable hedge and house shrub; new hybrids show great range of colors; not so hardy but satisfactory garden plant.
Viburnum	2'-10'	MAY-JULY. A large group of widely differing types, all satisfactory; the best of large shrubs for individual specimen, also for the shrubby border; <i>Carlesii</i> is fragrant; <i>tomentosum</i> especially good.	Flowering Almond ( <i>Amygdalus</i> )	3'-15'	APRIL-MAY. Extremely beautiful spring flowering shrub; wide variety, easily grown, effective in closed garden.
Hydrangea	4'-10'	JULY-SEPT. Several types, all good; smaller sorts for foundation and border planting; larger for border or individual specimens like small trees; Otaksa for seashore.	Tamarix	10'-15'	MAY-SEPT. Several species flowering from May to Sept. all easily grown; thrives in sandy soil and near shore; hardy to New York; tropical Fern-like foliage, excellent background for rock garden. D.
Butterflybush ( <i>Buddleia</i> )	5'-8'	JULY-OCT. Vigorous, graceful, rapid grower; Lilac-like fragrant flowers; herbaceous in North.	Daphne ( <i>D. mezereum</i> )	1'-2'	MARCH-APRIL. Dwarf shrub excellent for rock gardens and other intimate locations; blooms with the earliest small spring bulbs. R.



House & Garden's Gardening Guide							
PERENNIALS (Northeast)							
NAME	HEIGHT	SEASON	COLOR	CHARACTER AND USES			
Alyssum	12"-15"	Apr.-June	Yellow	Solid masses of color; front of border or rock garden; remove old blooms. D. R. Most graceful late autumn flower; garden display; cutting; winter protection North.			
Anemone, Jap.	24"-30"	Sept.-Nov.	Rose-pink, white				
Aquilegia (Columbine)	18"-36"	May-June	Various	Wonderful range of colors in new varieties; display; cutting; full sun. D.			
Aster, Hardy	30"-48"	Sept.-Nov.	Blue, lavender	Thrives anywhere; many types; new varieties including pink and mauve; naturalizing; display; cutting. I.			
Balloonflower (Platycodon)	12"-24"	July-Nov.	Blue, white	Border perennial; rock garden; sandy well-drained soil; sun or shade.			
Campanula (Bellflower)	12"-36"	June-Oct.	Blue, white	Several types. Includes some of the best blue flowers. R.			
Chrysanthemum	30"-48"	Sept.-Nov.	Various	Cutting and late display; rich soil and frequent transplanting.			
Delphinium (Larkspur)	30"-72"	June-Sept.	Blue, various	Queen of early summer flowers; easy from seed; newer types for display.			
Dianthus (Hardy Pink)	10"-18"	May-July	Pink, rose, white	Fragrant; free blooming; cutting; superior new types Alwoodi and Sweet Wivelsfield.			
Digitalis (Foxglove)	36"-60"	July-Sept.	Pink, white	Unsurpassed for back of border or against walls or shrubbery; Giant Shirley strain best.			
Gaillardia (Blanketflower)	18"-24"	June-Nov.	Yellow, bronze	Continuous flowering; resists drought; easy from seed; display and cutting; Portola Hybrids and other new varieties. D.			
Geranium	15"-18"	May-Sept.	Yellow, orange-red	Neat habit; suitable for large rock garden, border and cutting; easily grown; new sorts, Lady Strathede and Opal.			
Gypsophila (Baby's breath)	24"-30"	June-Sept.	White, rose	Feathery sprays; border and cutting; Bristol Fairy excellent new variety.			
Hemerocallis	12"-18"	May-Sept.	Red, coral	Sun or shade; flowers on tall stems; plant compact and low; rock garden, border and cutting. R.			
Hollyhock	18"-72"	July-Sept.	Various	Unsurpassed for display against wall or other background; single varieties most effective; full sun; self-sows; double named varieties such as Newport Pink; Imperator, new frilled type. D.			
Hydrangea	6"-10"	Apr.-July	Various	Select varieties for long season; dwarf species excellent for rock garden; Jap. and Siberian types prefer moist soil; most others dry. D. R.			
Lupine	24"-30"	May-Sept.	Blue, pink, white	Greatly improved new hybrids, wide range of color; easy from seed; any soil; full sun; border and cutting. D.			
Peony	24"-36"	May-June	Rose, pink, white	Immense blooms; many types, many fragrant; single and Japanese; graceful; deep rich soil; sun or slight shade.			
Phlox	4"-36"	Apr.-Oct.	Various	Early dwarf and creeping types for front of border and rock garden; summer flowering, fine mass color displays, June to Sept.; rich soil. R.			
Poppy	12"-30"	May-Oct.	Various	Brilliant colors; long season; flowers first season from early sown seed; Coonara strain in Iceland Poppies new colors in Oriental type, such as Olympia. D.			
ANNUALS (Northeast)							
Ageratum	6"-18"	May-Oct.	Blue, white, rose	Front of border, compact, continuous blooming if old flowers are kept removed; potted plants for immediate show; Blue Ball new compact variety.			
Alyssum	4"-10"	May-Oct.	White, lilac	Dainty, graceful for informal edging, interplanting Roses or other tall growing flowers; succession plantings, continuous bloom; self-sows. D. R.			
Antirrhinum	8"-30"	May-Oct.	Various	Especially fine for cutting and display; tall and dwarf varieties; new colors; pinch back for stocky plants.			
Begonia	6"-12"	June-Sept.	Various	Unsurpassed for continuous color display in hot, dry locations; start seed under glass, or buy plants. D.			
Calendula	12"-15"	June-Nov.	Orange, yellow	Long continuous bloom, fairly moist rich soil; new varieties, Radio and Campfire.			
Clarkia	24"-30"	June-Oct.	Rose, various	Low bushy shrubs somewhat similar to Flowering Almond; blooms in few weeks from seed; cutting.			
Cosmos	48"-72"	July-Oct.	Pink, white	New early flowering types provide bloom in late July or August from April sown seed; start late tall sorts in heat.			
Gaillardia (Blanketflower)	24"-30"	June-Oct.	Mauve, bronze	Brilliant flowers produced continuously; sow where to bloom; cutting and display; variety Indian Chief especially fine. D.			
Gypsophila	12"-15"	June-Oct.	White, rose	Light, airy sprays of tiny flowers; indispensable for mixed bouquets; succession sowings.			
Larkspur	24"-36"	June-Oct.	Blue, various	Back of annual border; indispensable for cutting; splendid new named varieties; Giant Imperial.			
Lobelia	4"-10"	June-Nov.	Blue, white	Dainty edging plant; effective at water's edge; plants or sow where to bloom.			
Margold	12"-36"	July-Oct.	Yellow, various	Easily grown; thrives anywhere; display and cutting; dwarf and tall sorts. D.			
Nasturtium	15"-24"	June-Oct.	Various	Dwarf types for borders and bedding, tall for fences, walls, banks; sow in rather poor soil.			
Petunia	15"-24"	June-Oct.	Various	Dwarf types for bedding; "Balcony" and other sorts for window boxes, banks, trailing; new variety Burpee's Blue, rich, velvety, pure.			
Phlox	6"-15"	June-Oct.	Various	Solid sheets of coloring or narrow edging; sow early where to bloom; succession sowing. D.			
Poppy	8"-12"	May-Oct.	Various	Easy and quick from seed; sow where to bloom for masses of brilliant color; thin out for best results. D.			
Portulaca	6"-10"	June-Sept.	Various	Unequaled for low mass of brilliant solid or mixed colors in extremely hot, dry sun. Sow thinly late May or June; thin out. D. R.			
Scabiosa	24"-30"	June-Oct.	Various	Delicately colored graceful flowers continuous over long season; unexcelled for cutting; fragrant.			
Verbena	8"-10"	July-Nov.	Various	Solid carpet of attractive foliage and continuous bloom; best ground cover for late fall garden; succession planting June or July. "Fireball," new dwarf compact type. R.			
Zinnia	15"-30"	July-Oct.	Various	Wonderful new pastel shades and types; cutting and color display; second sowing for late fall garden. D.			
VINES (Northeast)							
NAME	HEIGHT	COLOR, CHARACTER AND USES		NAME	HEIGHT	COLOR, CHARACTER AND USES	
Ivy (Hedera)	30'	The ideal clinging evergreen vine but not hardy much north of New York, dwarf forms for rock garden. S.		Wisteria	50'	Twining. Extremely vigorous; most picturesque and Japanese; of hardy vines; fragrant; verandas, gates, pergolas, house sides.	
Ampelopsis	30'	Climbing and twining. Hardy to extreme North; a good substitute for Ivy; not evergreen.		Bittersweet (Celastrus scandens)	40'	Twining. Splendid native vine, easily grown, especially fine for winter decorations; good foliage; naturalistic effect. S.	
Winter-creeper (Lonicera radicans)	15'	Climbing. Substitute for English Ivy in the North; extremely hardy, ornamental berries in fall.		Hop Vine (Humulus)	25'-30'	Twining. Extremely rapid grower; excellent for shade.	
Honeysuckle (Lonicera)	30'	Twining. Fragrant blossoms, summer to frost; fragrant; fine veranda vine, good ground cover; evergreen tendency towards South. D. S.		Kudzu-vine (Pueraria)	50'	Twining. Fastest growing of all; large leaves; dense habit.	
Clematis	15'-20'	Twining. Delicate graceful climber; large flowered sorts not hardy in extreme North; trellises and summer houses, veranda; Montana undulata hardy, large pink flowers.		Dutchman's Pipe Vine (Aristolochia)	30'	Twining. Very broad heart-shaped leaves of light green; peculiar pipe shaped flowers; dense shade or close screen for summer house, pergola or porch.	
				Trumpet-creeper (Bignonia)	40'	Climbing and twining. Rampant grower; conspicuous orange-red flowers in late summer; Grandiflora best.	
DECIDUOUS TREES FOR THE MIDDLE WEST							
Oak (Quercus)	75'-100'	Hardy, long lived; Scarlet, Red and Mossy Cup varieties especially good for North.		Linden (Tilia)	60'-80'	Fragrant flowers attractive to bees in midsummer; rapid growers, dense tent-like shade; very satisfactory; American species hardiest.	
Elm (Ulmus)	100'-125'	Shade, street and large lawn; native (U. Americana) hardiest; Chinese (parvifolia) fastest growing.		Locust (Robinia)	40'-60'	Rapid grower, moderately long lived; resists heat and drought, stands pruning; fragrant flowers. D.	
Maple (Acer)	75'-100'	Shade and street; moderately long lived, Norway, Red, Sugar and Tartarian best for very cold sections.		American Horn-beam (Ostrya virginiana)	30'-50'	Extremely hardy native tree; slow growing, small tree; foliage persists into winter; good tall hedge; stands pruning. D.	
Poplar (Populus)	50'-100'	Rapid growing, moderately long lived; Balm of Gilead extremely fast growing, hardy, sturdy, broad, pyramidal; Bolleana and Lombardy upright, columnar. D.		Wild Crab (Malus)	20'-25'	Extremely hardy; native of the western plains; splendid hardy ornamental fruit tree.	
Willow (Salix)	40'-50'	Many varieties, very hardy; extremely satisfactory; Wisconsin Weeping hardiest of this type.		Hawthorn (Crataegus)	10'-30'	Several varieties; extremely hardy; heavy soil and moderate lime; summer mulching beneficial in light soils.	
Horse-Chestnut (Aesculus)	50'-80'	The Buckeye of the Midwest; especially good for suburb; fast growing; dense shade.					



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EVERGREENS (Middle West)

NAME	HEIGHT	CHARACTER AND USE	NAME	HEIGHT	CHARACTER AND USE
Douglas Fir	50'-100'	Quick growing, broad, pyramidal, blue-green foliage.	Juniper: (other forms)	3'-30'	Chinese and other types not so hardy as the preceding; protected locations generally, excepting in northern states; foundation plantings and groups.
Pine ( <i>Pinus</i> )	40'-100'	Native White Pine ( <i>P. strobus</i> ) especially fine, Scotch more resistant to winds and exposure, Dwarf Mugho for foundation planting, D.	Arborvitae ( <i>Thuja</i> )	3'-30'	Native American species and Siberian are hardiest; specimens, groups and hedges; stand trimming.
Spruce ( <i>Picea</i> )	40'-75'	Most varieties do well, Black Hills is hardiest and best for dry soils, close, dense growth.	Cypress ( <i>Retinospora; chamaecyparis</i> )	3'-25'	Dwarf, highly colored; not reliably hardy in northern sections, but satisfactory elsewhere if protected from winter winds, S.
Fir ( <i>Abies</i> )	40'-75'	Native Balsam, symmetrical and graceful; likes moist soil and cool summers.	Yew ( <i>Taxus</i> )	3'-36'	Canadian or native Yew perfectly hardy; spreading evergreen; fine dark foliage. Japanese Yew excellent for hedges and foundation planting.
Hemlock ( <i>Tsuga</i> )	40'-75'	Graceful evergreen for specimen and shady location.	Cryptomeria	15'-30'	Distinct evergreen of unusual appearance, protected situations not too far north
Redcedar ( <i>Juniperus virginiana</i> )	25'-50'	Most useful evergreen for moderate sized place; use <i>Glauca</i> for color variation; low forms for foundation planting, D.			
Colorado Juniper ( <i>Juniperus scopulorum</i> )	30'-40'	Native western species; very hardy; fine for variety; distinct coloring, D.			

EVERGREEN SHRUBS (Middle West)

<i>Coloneaster horizontalis</i> (Rock Cotoneaster)	2'-3'	Several varieties including <i>Horizontalis</i> are evergreen in mild sections, deciduous farther North, D.	<i>Daphne genkwa</i> (Rose Daphne)	1'-1 1/2'	Fragrant flowers intermittently through season; avoid extremes both dry and wet; winter protection in severe climates, R.
<i>Berberis buxifolia</i>	1'-3'	Very hardy evergreen; good small hedge; give protection in North, S.	<i>Leucothoe catesbaei</i> (Drooping Leucothoe)	5'-6'	Beautiful, graceful, white-flowered native shrub, excellent with preceding, S.
Oregon Hollygrape ( <i>Mahonia aquifolia</i> )	3'-6'	Stands considerable cold but must be protected from dry winds; good undershrub, and for foundation, S.	Andromeda ( <i>Pieris floribunda</i> )	5'-6'	Good under evergreens or in mixed border; hardy to cold where other conditions are suitable, S.
<i>Azalea amara</i>		Japanese Evergreen Azalea; hardy fairly far North; thrives in shade, S.	Rhododendron	5'-15'	Native species hardiest; protect from winds, S.
Mountain Laurel ( <i>Kalmia latifolia</i> )	4'-10'	Very hardy native shrub; acid soil; with evergreens or mixed foundation planting, S.	True Dwarf Box ( <i>Buxus sempervirens suffruticosa</i> )	3'-5'	Tub or porch for northern sections; for out-of-doors obtain true <i>sempervirens</i> from northern nursery, S.

DECIDUOUS SHRUBS (Middle West)

Common Lilac	12'-15'	MAY-JUNE Long lived; tall hedges or screens and individual clumps.	Snowberry ( <i>Symphoricarpos</i> )	2'-5'	JUNE-JULY. Bushy shrub, rose-pink flowers in midsummer followed by white waxlike berries; Coral Berry ( <i>S. vulgaris</i> ) more compact; thrives anywhere; naturalizing, banks and mixed border.
Sweet Mockorange ( <i>Philadelphus</i> )	8'-12'	JUNE-JULY. Many splendid new varieties such as Virginal; shrubby border; individual specimens.	Indigo-bush ( <i>Amorpha fruticosa</i> )	6'-10'	JUNE. Spreading habit; feathery foliage; violet-purple flowers; massing or mixed border.
Forsythia	5'-10'	APRIL-MAY. Unexcelled for early spring effects; various types for differing conditions.	Viburnum	2'-12'	Many varieties and types, all good; easily grown.
Hardhack ( <i>Spiraea tomentosa</i> )	3'-4'	JULY-SEPT. Beautiful native shrub, hardy even to northern Canada; naturalizing, front of mixed border; near water.	Prunus (Flowering Cherry and Plum)	3'-15'	APRIL-MAY. Many of these flowering small trees are extremely hardy; effective in garden enclosure.
Hydrangea	6'-15'	Several types, valuable for their large-panicle flowers in summer.	Privet	4'-15'	MAY-JUNE. In northern sections use only hardiest varieties—Thota, Amur and Regel; the latter is spreading and dense growing, D, S.
Weigela ( <i>Therivilla</i> )	6'-8'	MAY-JULY. Strong growing, vigorous; back of lower shrubs, or against walls or buildings with flowers in front.	<i>Coloneaster acutifolia</i>	4'-6'	MAY-JUNE. The Pekin Cotoneaster has foliage somewhat resembling California Privet; individual specimens for hedges; hardier than Privet; upright shrubby; stands shade.
Siberian Pea-tree ( <i>Caragana arborescens</i> )	15'-20'	MAY-JUNE. Extremely hardy, excellent for hedge, or as specimen.	Rose species	3'-6'	MAY-JUNE. Hardy species especially satisfactory for the central Northwest; a few are the Prairie Rose ( <i>Setigera</i> ) in sandy soils, Rugosa, Rugosa Hybrids and <i>multiflora</i> . Also most shrubs recommended for Northeast.
Golden-Currant ( <i>Ribes aureum</i> )	4'-6'	MAY Large, yellow, fragrant, flowers in spring, edible black berries; Dwarf Mountain Currant ( <i>alpinum</i> ), excellent low hedge, S.			
Rose-acacia ( <i>Rubina hispida</i> )	1'-3'	JUNE-JULY. Racines of beautiful Pea like flowers in early summer; extremely vigorous, any soil; in masses; naturalizing.			

PERENNIALS (Middle West)

NAME	HEIGHT	SEASON	COLOR	CHARACTER AND USE
Aconite (Monkshood)	36"-72"	July-Sept.	Blue-white	Upright grower for middle or back of border; blue flowers until frost.
Artemisia	36"-48"	Aug.-Sept.	Creamy, white	New variety Silver King especially valuable for silvery foliage effect in combination with other flowers.
Astilbe (Spirea)	24"-48"	June-July	Pink, white	Feathery plumes during midsummer; back of border or for landscape effects.
Bocconia cordata (Plume Poppy)	6'-8'	July-Aug.	Cream, white	Vigorous, tall, imposing; excellent for screen or naturalizing; spreads underground, S.
Campanula	24"-60"	June-Sept.	Blue, purple	Both dwarf and tall forms, always dependable, R.
Chrysanthemum	30"-48"	Sept.-Nov.	Various	Glory of the late garden for display and cutting; use early varieties in northern sections.
Delphinium	30"-72"	June-Oct.	Blue, pink	Back of border and for cutting; winter covering of cinders over crown.
Dianthus	10"-18"	May-July	Pink, rose, white	Fragrant, neat, free-blooming; fine for cutting; Alwoodi and Sweet Wivelsfield superior types.
Digitalis (Foxglove)	36"-60"	June-Aug.	Pink, white	Unsurpassed for back of border or grouped against walls or shrubbery; new Giant Shirley strain especially good.
Gaillardia	18"-24"	June-Nov.	Yellow, bronze	Indispensable for display and cutting; try named varieties, D.
Gypsophila (Baby'sbreath)	24"-30"	June-Sept.	White, rose	Feathery sprays of tiny flowers for border and cutting; Bristol Fairy excellent new variety.
Heuchera	12"-18"	June-Aug.	Pink, red	Makes compact clumps of evergreen foliage; front of border or large rock garden, R.
Hollyhock	48"-72"	July-Sept.	Various	Against wall or other wind protected location; easy from seed.
Iris	6"-36"	April-July	Various	Japanese and Siberian types prefer moist soil; most others dry, D, R.
Peony	24"-36"	May-June	Rose, pink, white	Unsurpassed for the North Central West; most modern varieties fragrant; try singles and Japanese.
Phlox	4"-36"	April-Sept.	Various	Early creeping and low varieties for front of mixed border and rock garden; summer flowering for masses of color.
Rudbeckia	3'-8'	July-Sept.	Yellow, orange	Golden Glow ( <i>R. laciniata</i> ) thrives anywhere in any soil; naturalizing; against outbuildings, S.
Veronica	12"-60"	May-Sept.	Blue, violet	Dependable and satisfactory blue flowers; groups in mixed border.
Sedum (Stonecrop)	6"-18"	July-Sept.	Yellow, rose	Stoncropps in variety for front of mixed border and rock gardening; successful where many Alpines will not do, D, R. Also practically all other hardy perennials.

ANNUALS (Middle West)

Ageratum	6"-18"	May-Oct.	Blue, white	Low, spreading border; Blue Ball compact dwarf variety.
Alyssum	4"-10"	May-Oct.	White, lilac	Splendid for interplanting among other flowers; to follow bulbs; late sowing for autumn garden, D, R.
Antirrhinum (Snapdragon)	8"-30"	May-Oct.	Various	Back of mixed border; bloom long after frost in protected spot, cutting.
Calendula	12"-15"	June-Nov.	Orange, yellow	Good for cutting throughout season; mixed border.
Coreopsis	12"-36"	June-Sept.	Yellow, garnet	Bright colored flowers on long stems; cutting; sow where to bloom; thin out; full sun, D.



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### ANNUALS (Middle West)

NAME	HEIGHT	SEASON	COLOR	CHARACTER AND USES
Candytuft (Iberis)	12"-18"	June-Sept.	Various	Greatly improved new Giant Hyacinth flowered strain; pleasing colors; fragrant; cutting; Tom Thumb makes good low edging.
Cosmos	48"-72"	July-Oct.	Pink, white	New early flowering type makes it possible to grow this much farther north; wind protected spot; cutting; garden display; start late sorts indoors.
Datura (Angels Trumpet)	24"-36"	July-Sept.	Creamy white	Vigorous growing bushy annual; creamy white trumpet-like flowers; grows anywhere.
Gypsophila elegans (Baby's breath)	12"-15"	June-Sept.	White, rose	Graceful, delicate sprays of tiny flowers; several sowings for continuous supply.
Larkspur	12"-36"	June-Oct.	Blue, various	Unsurpassed for display in the border and cutting; new named varieties.
Lupine	20"-28"	May-June	Blue, rose, white	Sprays of Pea-like flowers on vigorous plants with handsome foliage; plant individually in small pots or where to grow; bloom in eight weeks; stands partial shade; well limed soil. D.
Marigold (Tagetes)	12"-30"	July-Oct.	Yellow, orange	Always satisfactory; dwarf for edging and taller for mixed border and cutting; second sowing for late fall.
Nasturtium	15"-20"	June-Oct.	Various	Dwarf and vine-like types; full sun and rather poor soil.
Petunia	15"-24"	June-Oct.	Various	Continuous flowering until hard freezing; Balcony type for porch boxes and baskets; Bedding for masses of color.
Phlox	6"-18"	June-Oct.	Various	Good everywhere for low masses of brilliant color; sow as soon as frost is well out and again in May; flowers within a few weeks from seed. D.
Poppy	8"-11"	May-Oct.	Various	Cutting and garden display of brilliant colors; sow where to bloom; thin out. D.
Portulaca	6"-10"	June-Sept.	Various	Tender but quick growing in hot weather; blooms continuously in hot, dry locations. D. R.
Ricinus	36"-72"	Foliage	Green, bronze red	Tender but rapid growing, giving tropical effect; start in pots for early use, or outdoors at Bean planting time.
Verbena	8"-10"	July-Nov.	Various	Low, spreading; good ground cover; often blooms until snow. R.
Zinnia	12"-46"	July-Oct.	Yellow, various	New types and colors, thrives anywhere; avoid too much nitrogenous fertilizer; full sun

### VINES (Middle West)

NAME	HEIGHT	COLOR, CHARACTER AND USES	NAME	HEIGHT	COLOR, CHARACTER AND USES
Boston Ivy (Climbing Hydrangea)	30'	Clings to brick and stone like English Ivy, but <i>engelmannii</i> is hardiest, withstanding Minnesota winters.	Akebia quinata	30'	Twining. Fast growing; splendid foliage; free from insects and disease; fragrant flowers.
Euonymus radicans (Winter-creepers)	15'	Clinging. Hardiest evergreen vine, best substitute for English Ivy for winter effect. S.	Silver Lace Vine (Polygonum auberti)	25'	Twining. Shiny foliage; free from insects or disease; foamy sprays of silver-white flowers, for long season in late summer.
Honeysuckle (Lonicera)	30'	Twining. Not evergreen but leaves persist until late autumn, excellent ground cover also. S.	Chinese Matrimony Vine (Lycium chinense)	30'	Twining and trailing. Any soil; grows vigorously; purple flowers, scarlet berries; good ground and bank cover.
Clematis	20'	Twining. Native species, <i>virginiana</i> and <i>montana</i> , also the Japanese ( <i>paniculata</i> ), much hardier than large-flowered types.	Bittersweet (Celastrus scandens)	40'	Twining. Small sprays of cream-white flowers in July; orange and crimson berries, for winter house decoration; easily grown; good for naturalizing.
Wisteria	50'	Twining. <i>Chionodoxa</i> hardiest, spring display over pergolas, dead trees or other substantial supports.			Also most vines recommended for Northeast.
Trumpet-creepers (Bignonia)	40'	Climbing and twining. Will cling to wood or other fairly rough surfaces, if killed back in severe winters quickly grows again, conspicuous orange flowers in late summer. D.			

### DECIDUOUS TREES FOR THE NORTHWEST

Oak ( <i>Quercus</i> )	80'-100'	Red, Scarlet and Mossycup for general use, Pin Oak for vertical effect.	Black Locust ( <i>Robinia pseudoacacia</i> )	60'-80'	Fragrant flowers in May or June. Heat and drought resisting, stands exposure, poor soil; rather short-lived. D.
Oregon Maple ( <i>Acer macrophyllum</i> )	50'-60'	Broad headed broad leaves, street or shade, other varieties.	Mountain Ash (European) ( <i>Sorbus aucuparia</i> )	30'-40'	Symmetrical, upright growing; graceful, Fern-like foliage, scarlet berries.
California Black Walnut ( <i>Juglans californica</i> )	50'-60'	Near coast except in far North; shade and decoration; moist soil.	Hawthorn ( <i>Crataegus</i> )	20'-30'	Thrives particularly well here; specimen, hedges, or street parking.
Sweet Gum ( <i>Liquidambar</i> )	75'-100'	Splendid shade or ornamental, fine autumn coloring; moist soil.	Silk Tree ( <i>Albizia julibrissin</i> )	30'-40'	Good substitute for Acacia or Mimosa; extra fine garden tree, moderate shade.
Birch ( <i>Betula</i> )	60'-100'	Rapid growing, great size, not long lived, plant Yellow Birch for permanence.	Flowering Cherry, Plum and Crab ( <i>Prunus</i> and <i>Malus</i> in variety)	20'-30'	Splendid garden subject in this region.
Pacific Dogwood ( <i>Cornus nuttallii</i> )	40'-50'	Native, grows to full tree size.			Also all trees from preceding sections.
Ginkgo ( <i>Maidenhair</i> )	50'-75'	Irregular spreading habit, Maidenhair Fern like foliage held late in season.			

### EVERGREENS (Northwest)

Douglas Fir ( <i>Pseudotsuga douglasii</i> )	75'-150'	Rapid growing, beautiful, symmetrical but graceful.	Yew ( <i>Taxus</i> )	3'-40'	Wide variety; English and Irish especially good; latter of slow growth and extra fine for garden use. S.
Fir ( <i>Abies</i> )	75'-100'	Rapid growing, more beautiful than in East; groups, particularly in exposed positions.	Juniper, Chinese ( <i>Juniperus chinensis</i> )	3'-40'	Great range of form, creeping to columnar.
Redwood ( <i>Sequoia</i> )	100'-200'	This and California Big Tree ( <i>Sequoia gigantea</i> ) good for large grounds even where conditions are not ideal, north of Northern Cal.	Arbovitae, Oriental ( <i>Thuja orientalis</i> )	3'-40'	Thrives well; wide variety; foundation and garden planting; retains color better than in East.
Deodar Cedar ( <i>Cedrus deodara</i> )	60'-100'	Decorative and satisfactory for all Pacific coast; well drained location, Atlas Cedar somewhat hardier.	English Holly ( <i>Ilex aquifolium</i> )	30'-40'	Succeeds throughout section, especially near coast; distinct type; garden tree; protective hedge. S.
Cypress ( <i>Cupressus</i> )	50'-75'	The true cypresses, including the columnar Italian Cypress, hardy near coast; good drainage, sheltered position.	Madrone ( <i>Arbutus menziesii</i> )	20'-25'	Native small tree; waxy white flowers, bell shaped, in drooping clusters, orange red berries; conspicuous smooth bark; good drainage.
Cryptomeria (in variety)	30'-50'	Hardier than preceding; better winter color than in East; fine for garden use.			Also conifers recommended for preceding regions.
Japanese Umbrella Pine ( <i>Schadopia verticillata</i> )	50'-75'	Remarkable Japanese tree; slow growing, background for rock garden.			

### EVERGREEN SHRUBS (Northwest)

<i>Abelia grandiflora</i> (Glossy Abelia)	5'-6'	Low, spreading, graceful, flowering early summer to frost; small, Arbutus-like blossoms; evergreen tendency. S.	Oregon Hollygrape ( <i>Mahonia aquifolium</i> )	3'-6'	Vigorous growing, Holly-like foliage; yellow flowers, bluish-black berries; protect from driving winds. S.
<i>Aucuba japonica</i> (Gold-dust Plant)	5'-8'	Thick, spreading, large decorative leaves; foundation plantings, evergreen groups, specimens; wind protected location. S.	Cotoneaster	2'-6'	Dense, spreading or trailing; beautiful all year; wide variety; foundation planting and rock gardening. R.
<i>Camellia japonica</i>	10'-20'	Hardy to Tacoma if protected from driving winds; beautiful evergreen foliage, abundant rose pink or white flowers in early spring.	Erica (Heather)	1 1/2'-1'	Neat, dense mat, small leaved or hairy foliage and pink, red or white flowers; different varieties bloom Feb. to late summer; rock gardens or bordering shrubs or drive; sandy soil; full sun. D. R.
Mexican Orange ( <i>Chorisia ternata dryas</i> )	4'-7'	Orange like blossoms, spring and late summer; shiny evergreen foliage, good for hedge or against wall.	Laurel ( <i>Laurus</i> , in variety)	6'-15'	Several species, including English and Portuguese Laurel, and <i>L. tinus</i> (flowers January or February); hedges, backgrounds, groups; protection from winds; semi-shade.
Evergreen Barberry ( <i>Berberis</i> , in variety)	1'-3'	All but the tenderest do in moderately protected locations; rival the Cotoneasters for rock garden, foundation plantings, mixed shrubbery groups. R.			Also those for the Northeast and most for Southeast.



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DECIDUOUS SHRUBS (Northwest)

NAME	HEIGHT	CHARACTER AND USE	NAME	HEIGHT	CHARACTER AND USE
<i>Azalea mollis</i> (Chinese Azalea and others)	3'-10'	APRIL-JUNE. Gorgeous in spring; several half hardy sorts also do well; peaty, sandy soil; will stand some shade.	Cotoneaster, in variety	1'-6'	Wide variety; foundation, mixed group, hedges, rock garden; berries. R.
Broom ( <i>Genista</i> , <i>Cytissus</i> )	3'-10'	APRIL-MAY. Including native <i>occidentalis</i> ; Scotch Broom ( <i>C. scoparius</i> ) widely naturalised; <i>C. praecox</i> is earliest flowering; hedges and shrub borders; dwarfs for rock gardens. D.	Lilac ( <i>Syringa</i> )	6'-15'	MAY-JUNE. Old favorite, also modern hybrids; back- ground, shrubby border, hedges.
Mountain Lilac ( <i>Ceanothus</i> )	6'-10'	APRIL-MAY. Native of Northern Cal., many hybrids; blue or lavender Lilac-like flowers; bushy, spreading, moderate growth; beautiful, easily grown. D.	Tamarix, in variety	10'-15'	APRIL-SEPT. A selection of varieties gives bloom from spring to late summer; slender, willowy growth.
<i>Daphne mezereum</i> (February Daphne)	3'-4'	MARCH-APRIL. Charming, fragrant little shrub; rock garden.	Buddleia (Summer Lilac)	5'-8'	JUNE-OCT. Excellent to follow the spring blooming Lilacs; any soil; prune vigorously.
Rose Acacia ( <i>Robinia hispidia</i> )	2'-3'	MAY-JUNE. Attractive foliage, abundant Pea-like blos- soms May or June; hedges or shrubby border.	Deutzia	3'-8'	APRIL-JULY. Range of varieties for many purposes; foun- dation, shrubby border, low hedges.
Flowering Currant ( <i>Ribes</i> )	2'-6'	APRIL-MAY. Hardy, easily grown; yellow flowers very early; shrubby border; sub-shrub or against ever- greens. S.	Honeysuckle ( <i>Lonicera</i> )	3'-8'	Fragrant flowers very early; shrubby border; back- grounds.
			Spiraea	4'-8'	APRIL-AUG. Many varieties, succession of bloom; slender and drooping sorts especially effective on banks or slopes.
			Rose Species	2'-6'	MAY-JUNE. Many sorts, including natives and naturalised Sweet Brier or Eglantine ( <i>Rubiginosa</i> ).

VINES (Northwest)

English Ivy ( <i>Hedera helix</i> , varieties)	40'-50'	Climbing. Several varieties; ideal wall covering; beautiful year round. S.	Jasmine ( <i>Jasminum</i> )	8'-12'	Twining. Hardier varieties; sunny sheltered position; <i>nudiflorum</i> begins blooming first mild spell; White Jas- mine ( <i>officinale</i> ), with Fern-like dark green foliage and fragrant flowers, blooms throughout season; good soil and prune each spring.
<i>Euonymus radicans</i>	10'-12'	Climbing. All varieties including <i>argentea</i> , with white veined foliage pinkish tinged in winter. S.	Clematis, Large- flowered ( <i>C. jackmani</i> and others)	8'-15'	Twining. Hardy sorts and large-flowered more tender varieties; for latter, select wind sheltered position.
<i>Actinidia chinensis</i>	20'-25'	Twining. Shrubby growth; broad heart shaped leaves, dense shade; ideal for arbors; yellow flowers; Gooseberry- like fruit; northern or eastern exposure. S.	Hyacinth Bean ( <i>Dolichos lablab</i> )	10'-12'	Twining. Very rapid growing; continuous flowering; shade for veranda. D.
Stauntonia	30'-40'	Twining. Suggests Honeysuckle, thriving best in shade; five-lobed leaves, unique winter coloring.	<i>Linca minor</i>	Trailing	Trailing ground cover; small early blue flowers; any soil; walls, banks. S. <i>Also vines recommended for Northeast.</i>
<i>Bignonia chinensis</i>	25'-30'	Climbing and twining. <i>Grandiflora</i> and other deciduous varieties, also evergreen sorts, covering for tree trunks, fences, etc.			
<i>Lonicera belgica</i> (Belgian Honeysuckle)	15'-20'	Twining. Particularly fragrant; walls, fences, banks. S.			

PERENNIALS (Northwest)

NAME	HEIGHT	SEASON	COLOR	CHARACTER AND USES
Aubretia (Rainbow Rockcress)	5"-7"	April-June	Blue, lavender	The "rainbow" flower of northwestern rock gardens; many improved varieties. R.
<i>Anemone japonica</i>	24"-30"	Sept.-Nov.	Rose, pink, white	Charmingly graceful; mixed border; cutting.
Aster, hardy	6"-18"	May-Nov.	Blue, lavender	Many dwarfs for rock garden; many new named varieties of tall growing late hardy Asters. R.
Campanula (Bellflower)	3"-36"	May-Oct.	Blue, pink, white	Wide range; many natives; border and rock garden. R.
Chrysanthemum	30"-18"	Sept.-Nov.	Various	Cool growing season and late fall provide ideal outdoor conditions for 'mums.
Erigeron	4"-18"	May-Aug.	Lavender, pink	Daisy-like flowers of azure blue with yellow centers; summer cutting; rock garden. R.
Erodium (Heron'sbill)	12"-18"	June-Aug.	Rosy purple	Rosy purple 2" flowers, long stems, produced continuously; display; cutting. D.
Erythronium (Troutlily)	8"-10"	April-May	Yellow, pink	Native woodland plants; prefer light, moist, well drained soil; shaded corners; border or rock garden. S.
Gentian ( <i>Gentiana</i> )	6"-18"	April-Nov.	Blue shades	Many natives as well as European sorts; unsurpassed blue for rock garden; peaty soil, thorough under- drainage. R.
Helenium	4'-6'	June-Oct.	Yellow, orange	Glorious for back of border or in front of evergreens; cutting.
Iris	6"-36"	April-July	Various	Natives are mostly woodland plants, semi-shade; dwarfs for rock garden; tall garden sorts thrive well.
Lewisia	3"-10"	May-Oct.	Pink, rose, white	Native doing best in sharp sandy soil, full sun; evergreen foliage, dainty flowers.
Lupine, Washing- ton ( <i>Lupinus polyphyllus</i> )	12"-24"	May-Sept.	Blue, pink, yellow	Wide range of colors; easily grown; any soil; long season; cutting, border display.
Pentstemon	4"-24"	May-Oct.	Blue, purple, scarlet	Many native varieties especially adapted for rock gardens; gritty soil; good drainage; full sun; several re- semble tiny evergreen shrubs.
Phlox	4"-36"	April-Sept.	Various	The familiar varieties of the East and also several natives. R.
Polemonium	6"-24"	June-Sept.	Blue, pink	Native with Fern-like foliage, large flowers; border; cutting.
Primula	4"-24"	April-July	Yellow, orange, lilac	Great range of sorts; long season; hardy border; rock garden.
Saxifraga	3"-12"	April-June	Various	Widely varied types; gritty soil; good drainage. R.
Sempervivum	6"-10"	July-Sept.	Pink, rose red	Companion to the Saxifragas; thrives in poor sandy soil. D. R.
Wallflower	12"-18"	Feb.-June	Orange, various	Early spring or even winter blooming perennials; mixed border or against evergreen background. <i>Also perennials recommended for preceding regions.</i>

ANNUALS (Northwest)

Antirrhinum (Snapdragon)	8"-30"	May-Oct.	Various	Dwarf and tall sorts for front, middle and back of border; unsurpassed for cutting.
Aster	18"-30"	July-Sept.	Lavender, pink, white	Masses of color in the late garden or for cutting.
Balsam ( <i>Impatiens</i> )	18"-30"	June-Sept.	Pink, white, various	New improved types of this old favorite; avoid too rich soil.
Calliopsis	18"-36"	June-Sept.	Yellow shades	Very long season; ideal for yellow in the mixed border. D.
Dianthus (Annual Pinks)	12"-15"	July-Sept.	Pink, salmon	The Garden Pinks, liking cool weather, thrive wonderfully.
Eschscholtzia (California Poppy)	10"-12"	June-Aug.	Golden yellow, various	Masses of golden yellow; easy from seed sown where to bloom; new varieties. D.
Godetia	12"-15"	June-Sept.	Rose, crimson, white	Thrives perfectly; satiny cupshaped flowers.
Larkspur ( <i>Delphinium</i> )	18"-24"	June-Oct.	Blue, various	More graceful for cutting than perennial type; display in middle of mixed border; self-sows.
Lavatera (Annual Mallow)	36"-48"	June-Sept.	Pink, rose	Hollyhock-like foliage and flowers; good against evergreens or wall; Loveliness particularly fine.
Petunia	15"-24"	May-Oct.	Pink, various	Unsurpassed for ground cover, walls, banks, window boxes; "Portland" varieties.
Poppy	8"-24"	May-Oct.	Various	Sow where to bloom; special planting for late bloom. D. R.
Sand Verbena ( <i>Abronia umbellata</i> )	4"-6"	May-July	Lilac, pink	Low, trailing vine; sandy soil, near seaside; self-sows. D.
Salpiglossis	24"-30"	June-Sept.	Various	Velvety Morning-glory-like flowers; wide color range; border or cutting; easily grown.
Sweet Pea	36"-72"	June-Sept.	Pink, various	Blooms to perfection over long period; sow in autumn or very early spring.

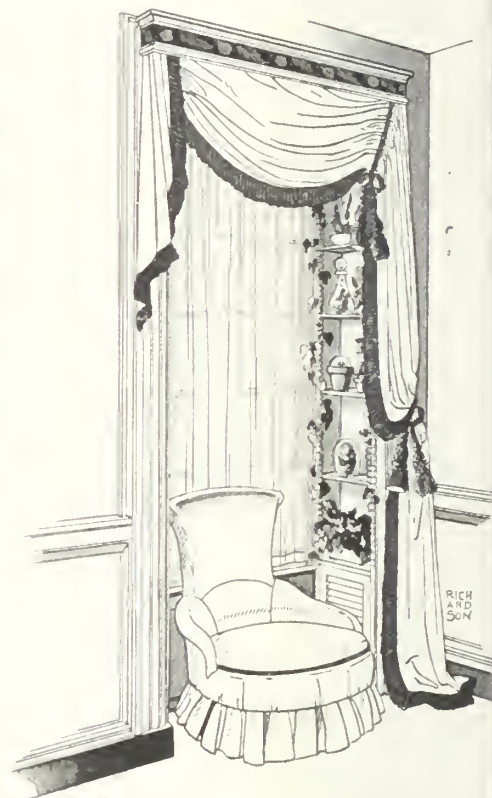
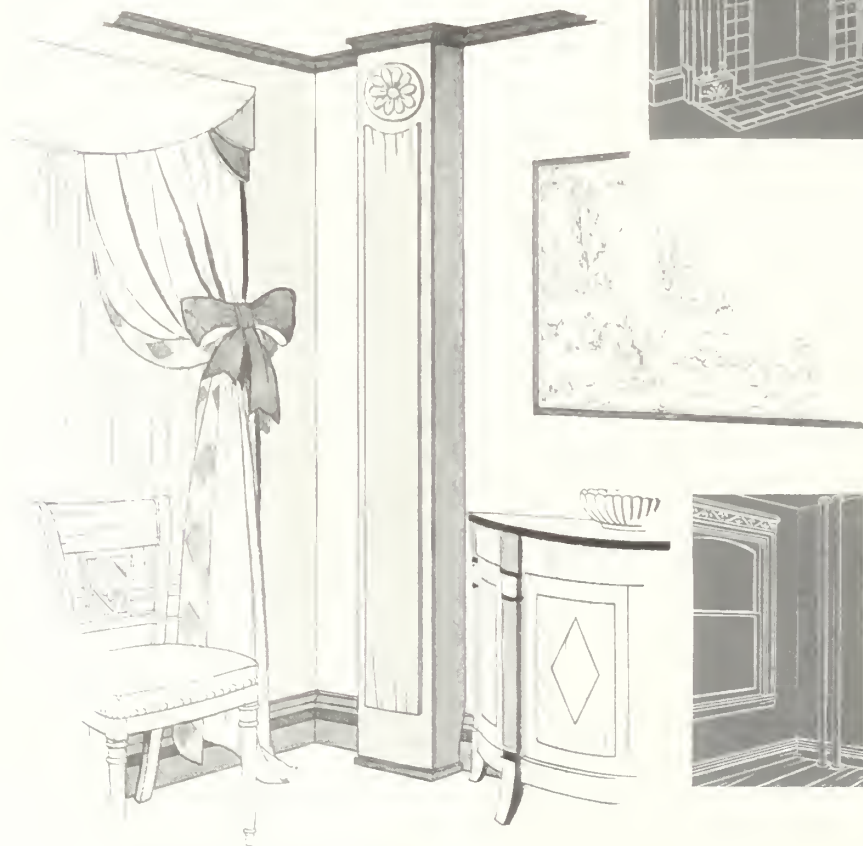
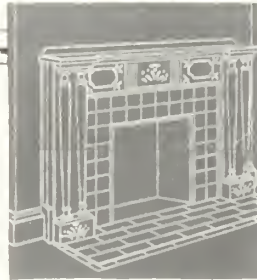
(Lists continued on page 65)





## For the rooms behind the brownstone fronts

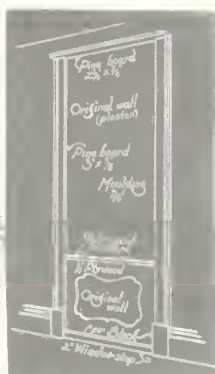
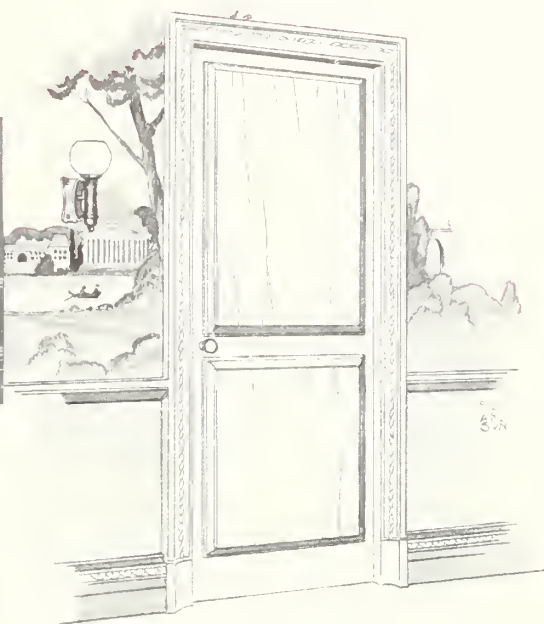
SOME of the best residential districts in our cities take in blocks of the so-called brownstone fronts—America's first venture into architectural mass production. The half-dozen ideas on these pages suggest how to overcome the undesirable features of these houses. A before and after ensemble at left shows what may be done about the fireplace



IN THE living room, the deep window reveals into which once folded the old-fashioned shutters can be fitted with shelves to hold treasured knick-knacks. A dressing table might be set before a window similarly treated and the shelves utilized to hold toilet articles. The window above is decorated as one of a balanced arrangement of two

AS DEMONSTRATED at the left, an ugly Victorian window can be very decoratively enhanced by a painted cornice board and a curtaining treatment that entirely conceals the window frame. Exposed pipes, that the installation of modern heating equipment in solid walled houses of yesteryear makes necessary, could be boxed in, pilaster-fashion

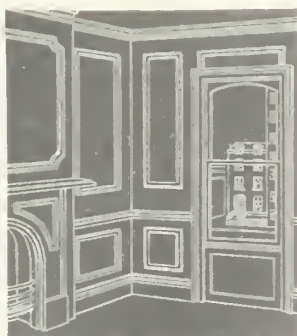




Plywood and the various wall boarding materials are a great boon to inexpensive remodeling operations. Above we have a Victorian door that after the application of a couple of plywood panels and simple moldings emerges a door of pleasing design. Ideas and drawings from Harry Richardson

For decorative purposes, upon occasion, a window may be desired where one has no practical reason for being. How to make a window that will never greet the sun is shown in the small sketch above. Alongside it is a view of the completed window, interestingly curtained. A permanently lowered Venetian blind is the basis of the illusion

THE room that now has its walls broken up by the monotonous applied molding paneling in favor a few years ago, could be inexpensively transformed by draping the walls below a scalloped cornice. Here the draping ends with a rope molding at the dado. A window with a good distant view, but a poor immediate one, might be half-curtained





## Courtyards à la Créole

By Arthémise Goertz

If you could walk with me down Royal Street in old New Orleans of a crisp, sunshiny morning, and peer through the lacy ironwork of some of the street gates, or step along the flagged, lantern-hung corridors that open into veritable little dreams of fountain, flower, and foliage, you would, I am sure, become a convert to the courtyard à la Créole! And if you will you may have one of your own. New Orleans is brimming over with examples of ugly, colorless, clothes-strung yards transformed, as if by magic, into the loveliest and most inviting of retreats, where, of a morning, Créole ladies sit at little tables sipping their *café au lait*.

Practically no space is too small to treat à la Créole. Indeed, the small yard has many virtues. Extensive acreage requires the formality of blueprints and landscape artists, while your estate of twenty-five by sixty may become a place of beauty with little thought and less expenditure of time, effort, or expense. But it is necessary to determine on the form at once, so that it may come into bearing early, and so there may be no disfigurements or eliminations necessary after it is in flower.

Before we proceed, a description of a typical New Orleans courtyard may be in order. It is in the Vieux Carré, which was the original New Orleans, that the finest examples of courtyards are to be found. Here the houses are built flush with the sidewalks, with overhanging iron-railed balconies, and heavy batten doors. At the side of each house is an iron, or, more frequently, wooden gate, in which appears a little shutter for



FREDRICK.

CABILDO COURTYARD

the servant to pull back in order to determine the identity of the visitor. On the other side of this gate stretches a flagged corridor, graced with olla jars containing flowering Yuccas, or, in local parlance, "Spanish daggers." Sometimes there are potted shrubs; and overhead hang old-fashioned bronze and iron lanterns, which peer from their shadowy recesses like eyes from another century. At the end of the corridor, the court, a paved rectangle very often enclosed on three sides by the house, smiles up at the blue sky. Palms or Crepe-myrtle trees whisper over wrought-metal benches and little tables saucily reminiscent of Parisian sidewalks. Creepers sprawl over the old brick walls, where lizards bask in the sunshine . . . a fountain tinkles dreamily . . . the air is sweet with the odor of Jasmine. Such is a typical New Orleans courtyard, and though the factors of climate and architectural differences may prohibit an exact reproduction, there is no reason why a good imitation of a southern courtyard—and certainly all its comforts and joys—cannot be worked out in any back yard.

First of all, comes the problem of the rear fence. There are dozens of satisfactory ways of making it over. One idea may be taken from the old brick wall of the beautiful Patio Royal, one of the most famous courtyards in New Orleans. Large jardinières of upright and trailing fern (which, where the fence is of wood, could be placed on the posts) make an otherwise ordinary partition interesting, while vines and "window" boxes affixed to the side wall lend life and color. It is comparatively easy to nail wooden flower boxes to a board fence, supported from beneath after the manner of a shelf, or, if preferred, regular shelves might hold potted plants.

Another suggestion is offered in the sketch at the top of the opposite page. Boxed-in posts are finished by a square board, with a ball placed on top. The upper fence line is curved to meet the upper stringer. A narrow molding on top serves as a finish. The important point is to get a graceful curve in the line at the top of the fence. A fence such as shown in the center sketch can be used in a courtyard to good advantage. Posts are eight inches square, with a square board on top. The fencing is cut down to the upper stringer and open lattice inserted. The posts may end at the (Continued on page 64)



WROUGHT IRON GATE, ROYAL ST.

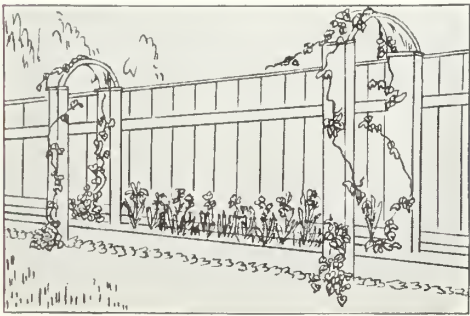
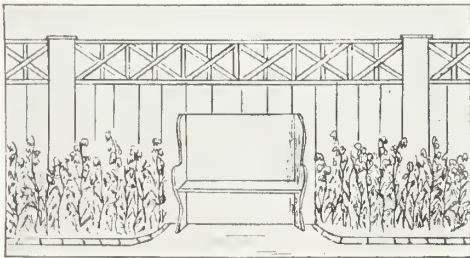
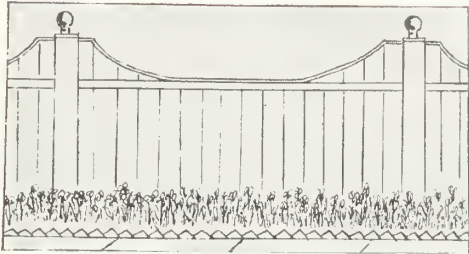
DELCROIX





LINNENKOHLE

PATIO, 410 ROYAL ST.



**S**KEETCHES at right, above show varied fence treatments that would be in character with courtyards which are patterned after the Créole

**S**UCH scenes as those illustrated on these pages abound in the Old Quarter of New Orleans. The patio shown above is more than 150 years old

**T**HE historic Brulatour mansion to which the courtyard at the right belongs has become the home of the New Orleans Arts and Crafts Club



SWINNEY

ARTS AND CRAFTS CLUB COURT



## For the design of our Fourth Little House we choose the ancient modernism of Crete



8 ROOMS, 3 BATHS, GARAGE—\$8,000.00

ACCORDING to Harvey Stevenson, architect for House & Garden's Fourth Little House, if an ancient inhabitant of the island of Crete who departed this world in 3000 B. C. were to revisit the earth today and see what we call our modern houses, he would think architecture had been dormant for 4933 years, so closely do they follow the dwellings he knew. And to prove the point, Mr. Stevenson, who has done considerable research in Cretan architecture, designed for us a typically Cretan house which, without any special effort, fell into perfect alignment with the tenets of modernism.

Although cast concrete or stucco could make the walls of this house if desired, the architect had in mind frame construction surfaced with flush boarding fitted together so that joint lines show through the paint only faintly, if at all. The cornice treatment is made up of a series of plain, blocked wood boards projecting varying distances beyond the wall surface. This decorative trim could either be kept the same color as the house, which probably would be white, or it might be painted in terra-cotta.

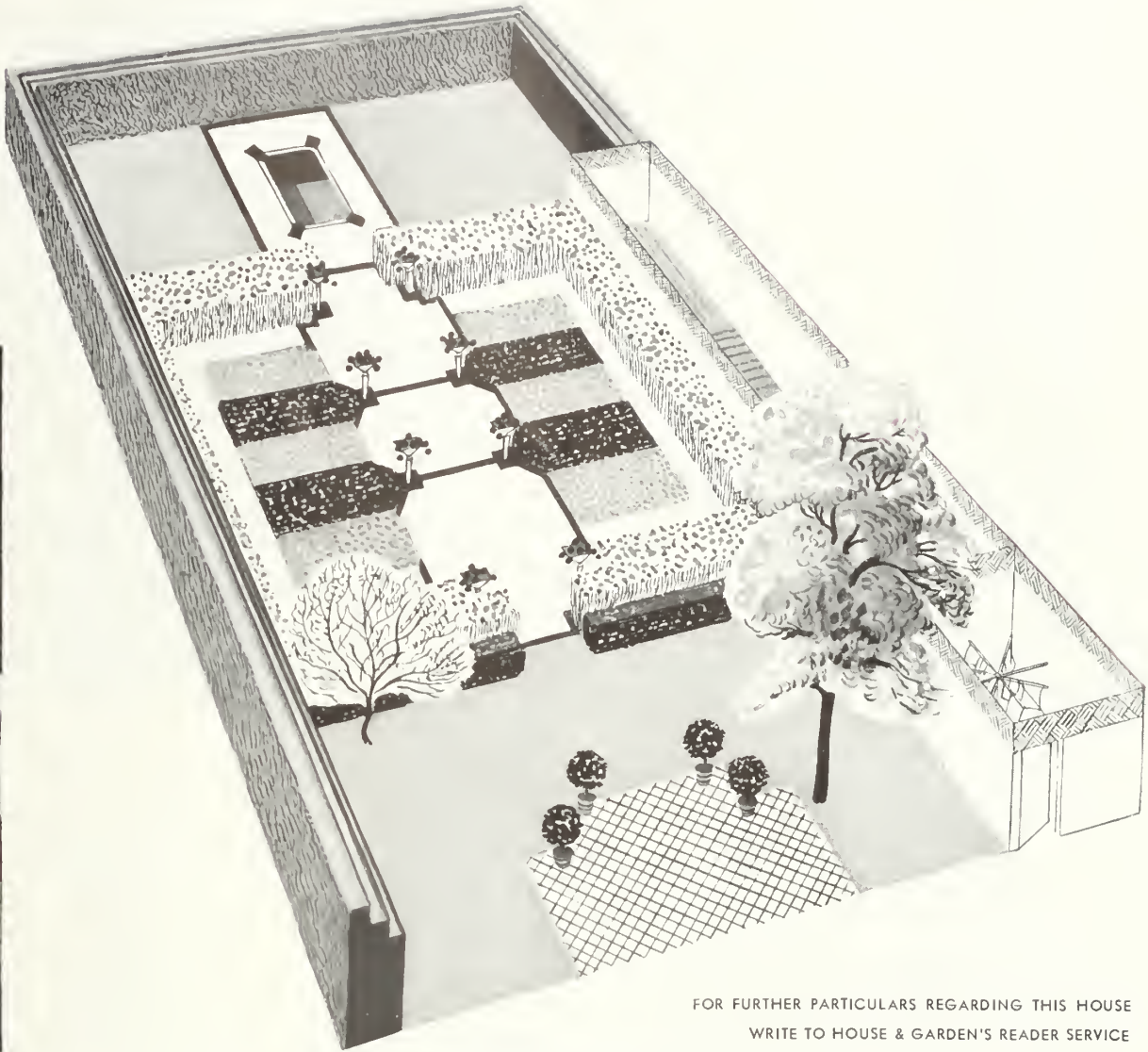
The decoration about the entrance door is painted in terra-cotta and the entrance door would be a deep reddish brown. Wavy patterned translucent glass panels above and at each side of the door give the necessary light for the hall. Above the entrance loggia is a modern lighting fixture made up of

tubes of bronze, chromium or stainless steel alternating with translucent glass. The loggia floor and a small space fronting it are tiled. The forecourt is gravelled.

As is consistent with best practice today, the road face is relegated to secondary importance—the rear being given first consideration. The house is set back from the street only far enough to permit parking in the little segment of forecourt. This allows maximum space for gardens and terraces where they will be most enjoyed—behind the house.

Both house and grounds have been laid out in balanced, symmetrical fashion. Instead of a covered portico before the entrance, a wide, centrally-placed loggia indents the front façade. Inside, a small hall gives access at left to a room with tiny private bath which is optionally study, guest room or maid's room. Directly across the hall is the kitchen, to which a tradesmen's entrance opens from the garage court. From the hall, a center passage, flanked on one side by stairs leading above and below, and on the other by the dining room, leads to the living room, which has its greatest dimension across the plot. A long, shallow loggia-porch, open only at the rear, is reached through a door in one end of the living room. A balancing wing houses the garage, which is entered through a door alongside the fireplace in the other end wall. An identical door at the opposite side of the





FOR FURTHER PARTICULARS REGARDING THIS HOUSE  
WRITE TO HOUSE & GARDEN'S READER SERVICE

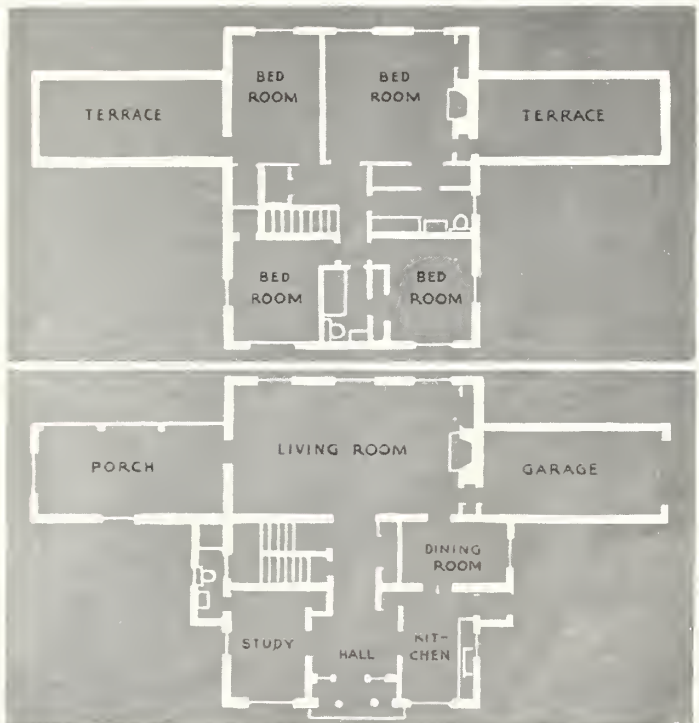
place leads to a convenient storage and wood closet.

Three tall French windows open from living room to a little tiled terrace bordered by a grassed area. The flower gardens, laid out in orderly, precise fashion, are on the axis of the middle living room window. Space at the right of the house occupied by the garage drive is continued to the rear where it is walled in and utilized first as a drying yard and then for a vegetable garden.

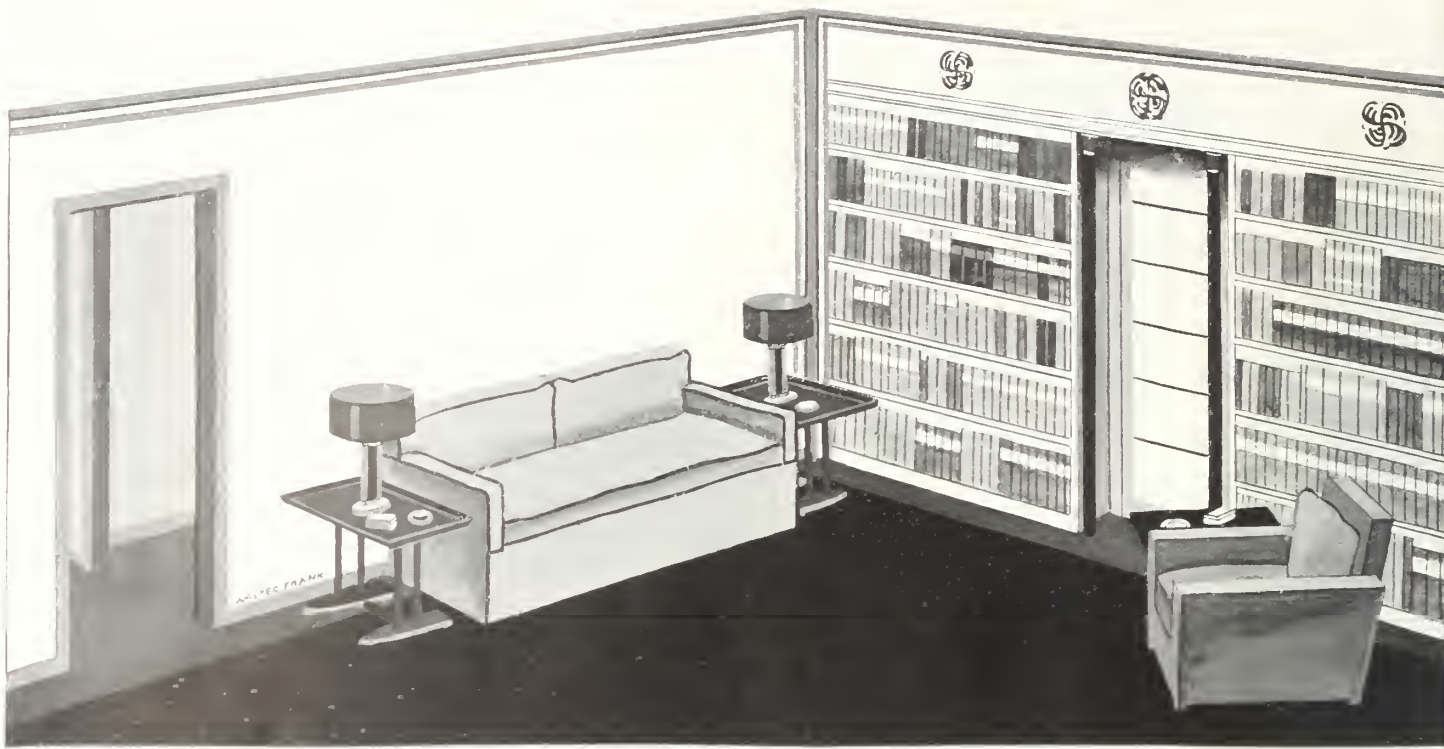
Four bedrooms and two baths are on the second floor. The two bedrooms over the living room make use of the flat deck roofs above porch and garage as private terraces. The largest bedroom has a fireplace and is provided with direct access to one of the baths. The other bath also has direct connection to a bedroom. Each bedroom has ample closet space and a capacious hall closet cares for linen.

Builder's estimates of the total construction cost for this house complete with cellar under front half, heating system, etc., run to \$8000, assuming that the site would be within a hundred mile radius of New York City. As this section of the country is generally accepted as the most expensive building area, costs in other districts will very probably be appreciably lower.

With the completion of the exterior design, the Cretan







EXCEPT for space given a French door to the porch, built-in bookshelves from floor to cornice completely cover one end wall of the living room. The two-seater sofa is covered in natural burlap welted in blue sateen. End tables are walnut. The armchair is upholstered in red diagonal frieze.

At the left is shown the rear elevation of the Fourth Little House. This face of the garage wing is left blank. All three of the first floor windows open from the living room. The window in the rear wall of the loggia-porch looks out to the road

fire idea was not abandoned. In turn, the decorators, Louise Tiffany Taylor and Elisabeth Low, took over the house, prefacing their work with a study of Cretan interiors. The result portrays the same sane, individualistic modernism that characterizes the exterior.

The entrance hall stresses red and a "dirty" cream-white, with minor notes of black and yellow. On the floor is red linoleum bordered in black and having a central accent made up of a black ring enclosing a white cuttlefish painted on the red. From floor to chair-rail the walls are painted red; chair-rail, black; chair-rail to plate-rail, cream-white; plate-rail black with a narrow band of yellow immediately above. From yellow band to ceiling, red with typical Cretan decoration (double-headed eagle) picked out in the cream-white, which is also the ceiling color.

At each side of the exterior doorway, under the side lights, stands a Pompeian stool with boxed cushion upholstered in yellow diagonal linen piped in red. A black and gold console table sets in the space facing the exterior door on the study side, made by the beginning of the passage to the living room. Above it hangs a black and gold mirror.

Total cost of decorating and furnishing hall, including laying linoleum and other labor—\$254.14.

The living room features white walls and gray trim. Contrast notes are worked out in blue, red and black. Specifications for details and furniture:

Cornice on bookcase wall 5" wide divided into dark blue, red and gray bands, carrying these bands down on the sides.

Three medallions on bookcase wall above, painted dark blue, red and gray.

Fireplace opening outlined with gunmetal border, inside painted dark gray.

Niche above mantel painted dark blue; gunmetal and red bands on sides.

Dark gray seamless rug.

Venetian blinds in white with white tapes.

Curtains of figured dark blue and white linen.

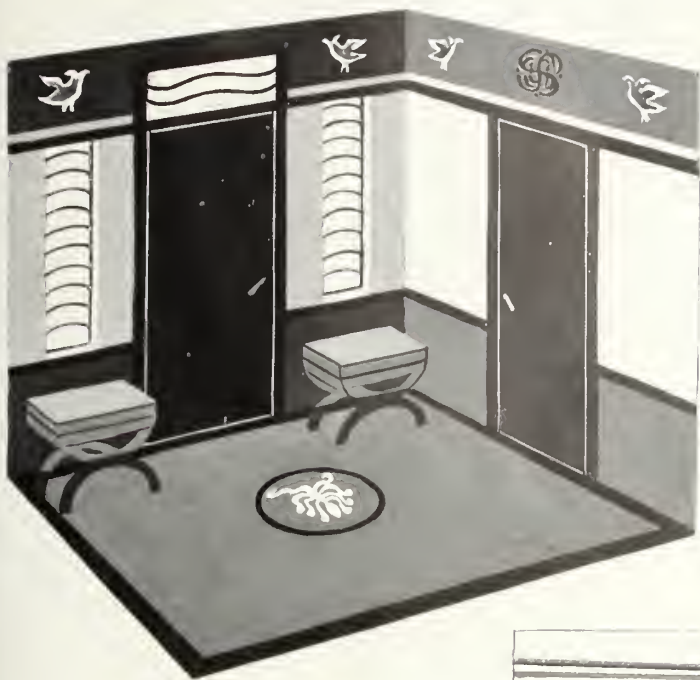
Sofa covered in natural burlap with dark blue sateen welts.

Upholstered chair near sofa covered in red diagonal frieze.

Two upholstered chairs near fireplace covered in blue monk's cloth, self welts.

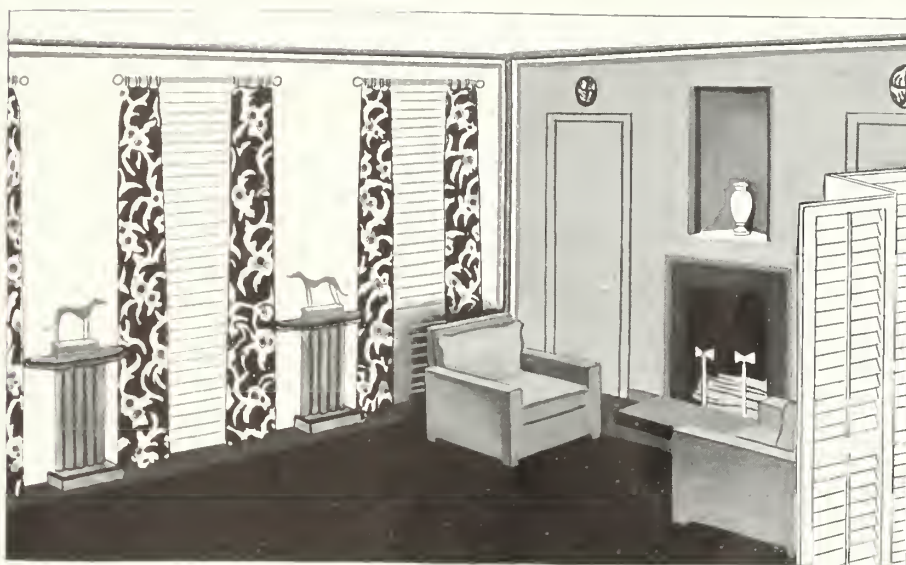
One round modern table in black (*Continued on page 62*)





THE entrance hall, left, is carried out in red and cream-white with accents of black and yellow. The floor is covered with red linoleum bordered in black and with a white center ornament inside a black ring. Walls are red and cream-white surmounted with a frieze of double-headed eagles—a typical Cretan decoration—picked out in cream-white on red. The ceiling is cream-white.

ANOTHER view of the living room is given below. The two fireplace chairs are covered in blue monk's cloth. The shutter screen and the Venetian blinds at the windows are white. Curtains are white-figured, dark blue linen. At the bottom of the page is the rear porch, with cream-white walls, and brown-red tiled floor with black and white tile border. Furniture pieces are in brown and red.



THIS is the fourth in the series of little houses designed, decorated and landscaped by well-known professionals under House & Garden's supervision. In this case Harvey Stevenson is the architect, Louise Tiffany Taylor and Elisabeth Low, Ltd., decorators, and Mary Deputy Lamson, landscape architect.

Complete with cellar under front half, heating system, etc., construction cost of this house in the vicinity of New York would be \$8000. Further information can be secured by writing to House & Garden's Reader Service, Graybar Bldg., New York





# The Gardener's Calendar for March

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>☉ First Quarter, 4th day, 5 h. 23 m., morning, in the West.</p> <p>○ Full Moon, 11th day, 9 h. 46 m., evening, in the East</p> <p>☾ Last Quarter, 18th day, 4 h. 5 m., evening, in the West.</p> <p>● New Moon, 25th day, 10 h. 20 m., evening, in the West.</p>						
<p>5. All new plantings of hardy stock must be cut out. The earlier in the planting season this is done the less loss you will have and the better will be this season's effect. But as soon as the frost leaves the ground the proper time for completing all work of this sort.</p>	<p>6. If you have not already planted them, seed of Cabbage, Cauliflower, Celery, Parley, Lettuce, Tomatoes, Egg plant, Pepper, Leek and Onion should be sown now in the hot bed. A heavy growth they should be moved to cooler frame and gradually hardened off for outdoor planting.</p>	<p>7. Board straw, stalks and other winter covering materials for Boxwood and such tender plants must be removed now. If possible select cloudy weather for carrying out this important operation. In the case of Roses, remove the covering gradually.</p>	<p>8. Where absolutely necessary, Bay trees, Hydrangeas and other ornamental plants should be re-potted. Others can be re-fertilized by digging out some of the old soil with a trowel and filling in the space with a rich, moist mixture into which the growing roots can range.</p>	<p>9. Asparagus is one vegetable that starts growth very early, so dig the winter mulch under now, till up the rows on the old plantings, and apply salt liberally to the bed in order to keep the weeds in check. New plantings should be started now from good roots. Give them good rich soil.</p>	<p>10. All the exotic plants, such as Kentias, Draecenas, Cocos, Arecas, etc., should be re-potted at this time. Use pots about 1 inch larger than those the plants now occupy. The soil must be light, containing plenty of leaf mold and moderately enriched with bone meal.</p>	<p>11. Make a habit of heeling in your nursery stock the instant it arrives. Stock that is allowed to lie around in the wind and sun is certain to show heavy losses, because its roots will be dried out and the smaller ones will die. This is especially the case with evergreens.</p>
<p>12. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse early this month. Color, Geranium, Lantana, Heliotrope, Ageratum, etc., are some of those which come under this general heading and are suitable for many situations.</p>	<p>13. Cannas, especially the newer and better types, many of them with really lovely blooms, should be divided by cutting the eye separately. They can then be rooted by placing in sharp sand, or they may be potted up in a very light soil mixture if you prefer that method.</p>	<p>14. All the new-arriving shrub and tree pruning must be attended to now if it has not already been done. Foliage trees and shrubs all the flowering types that bloom on the terminal ends of the new growth must be pruned in a few of the essential fruits of all kinds require attention of this sort.</p>	<p>15. Any changes in old plantings, or new plants contemplated for the perennial border should be finished up at the earliest moment. Practically all of those which are planted early in the season will flower at some time during the coming summer if properly cared for.</p>	<p>16. Better make the necessary arrangements now to use your greenhouse for some useful purpose this summer, instead of leaving it idle. Potted fruits, Chrysanthemum, Melon, English forcing Cucumbers, etc., are some of the many valuable products which will be worth while.</p>	<p>17. Sowing of all the more common types of annual flowers should be attended to now. Aster, Zinnias, Calendula, Balsams, Salvia, Marigold, Scabiosa, Pansies, Stocks, etc., are some of the many that may be planted. Succession sowings of most of them are worth while.</p>	<p>18. If you are thinking of setting out any new trees this spring, be sure and look into the improved modern types of nut bearings. Great advances have been made recently in the quality of Black Walnut, Filberts and others, so that today they are abundantly worth while.</p>
<p>19. The cold weather covering on the Strawberries should be removed and burned and the summer mulch can be dug under between the rows in cases where for some reason no fall mulch was applied. The whole bed should be well manured and dug in thoroughly at this time.</p>	<p>20. Before the buds burst on the deciduous trees and shrubs, the whole growth should be looked over carefully for any caterpillar nests which can easily be destroyed by burning without injuring the plants. Let it be as wet as possible, soaked with kerosene, on a long pole.</p>	<p>21. Have you ever tried to read the mind of the big garden drive next month? Seed garden line, plant label marking, tick Pea brush, Bean pole and Tomato support are a few of the essentials. All tools of course must be in good condition.</p>	<p>22. The top protection on the Rose bushes can now be removed, dig the winter mulch of manure well under. A liberal application of bone meal to the soil will produce worthwhile results during the flowering season this year. Use manure water before the buds open.</p>	<p>23. Small fruits of the different types can be planted now. Grapes, Raspberries, Blackberries, etc., can be trained on wire trellises, or stakes may be used. The latter are neater and more economical of space. With them however, more pruning and attention will be required.</p>	<p>24. All the various garden tools will soon be in use regularly. Are they in proper condition? Good work is inseparable with poor or dull tools. Go over all the implements, removing any rust and sharpening the cutting edges. Paint wheelbarrows and other wooden implements.</p>	<p>25. Most of the diseases to which Potatoes are heir are caused by dry, hot weather. Potatoes like cool, moist soil. Prepare a piece of ground and plant them now, or as soon as the soil can be thoroughly worked. An early start makes for much better chances of success.</p>
<p>26. Mulches of all kinds applied to shrubbery borders, perennial plantings, flower beds, etc., should be dug under. In doing this, get the manure as deep as possible and see that it is thoroughly incorporated with the soil around and between the individual plants.</p>	<p>27. Sweet Pea may be sown out of door now. Dig trench about two feet deep and the width of a path. Fill the trench with good top soil and manure well mixed and sow the seed about two inches below the surface. The young plant can be lifted up occasionally as they grow.</p>	<p>28. Specimen tree that are not growing satisfactorily can be invigorated by cutting a trench about four feet from the trunk and filling it in with good rich earth well tramped down. Another plan is to apply a special tree food through holes punched in the ground.</p>	<p>29. Manure applied to lawns last fall must now be raked up and carted away to garden or compost heap. All lawns should be raked clean and rolled or tamped. A top dressing of wood ashes and bone meal applied early in the season will help to produce a good vigor and growth of grass.</p>	<p>30. All the herbaceous varieties of Dahlias roots should be started into growth so that cuttings can be made of those desired. If the roots are laid upon a few inches of sand and watered freely they will soon start into growth and provide the shoots which are needed for cuttings.</p>	<p>31. All tree and shrub roots that are subject to attacks of San Jose scale should be sprayed with one of the soluble oil mixtures before the buds swell. At least forty eight hours are needed to smother these pests, so spray when there is a prospect of settled fair weather.</p>	

## The world, says Old Doc Lemmon, has lived too easily

"There ain't no two ways about it—folks hev growed soft. All the easy livin' we'd got used to afore this here depression come along give us grass bellies an' a lot o' foolish ideas, same as a hoss gits when he's been out on pasture all summer 'thout a lick o' work to do. Like him, too, we got to go through a heap o' sweatin' an' some fust-class beatin's afore we settle down to pullin' in real harness ag'in."

"Yessir, we've gone soft. The old tough breed like Gardiner Ruscoe hes mighty nigh disappeared, fur's I can see, an' the young one thet's took it's place hain't within a mile o' bein' a chip off the old block. There's some as say thet's progress, but I dunno—I dunno."

"For close onto ninety year Gardiner lived on the old Ruscoe farm up the Valley Road, the farm where he was borned an' brung up an' never left till the day they laid him away in the Congregational buryin' ground. He was the third generation thet hed worked the same land—the third an' the last, too, for Gardiner an' Letty Ruscoe never hed no childern. I dunno as it could hev made any difference in his ways if

they hed, for to my way o' thinkin' he'd hev been hard even with a hull houseful of offspring."

"A whoppin' big man, Gardiner was—two hundred pound o' bone an' muscle under a thatch o' hair as red an' restless as a bresh fire. Big an' noisy, too; when he talked to ye ordinary-like the winders rattled, an' when he begun cussin' a cow thet hed strayed into the cornfield ye could hear him clear down to The Corners. Generally speakin', a feller like thet is a coward inside, but not Gardiner Ruscoe. I never see a tougher man, nor one with more nerve, nor one thet could tend to his own business better. To him, other folks was just a herd o' weak, useless critters, an' 'specially he hated doctors like a hoss hates hailstones."

"I never knowed just whut it was thet sot him so dead ag'in doctors. 'Twarn't whut they cost, for Gardiner was purty gen'rous with money an' paid his bills prompt an' willin'. It couldn't hev been nothin' they ever done to him, 'cause he never let one of 'em come close enough to do anythin'. But anyway, he was allus bellerin' ag'in 'em an', whenever somethin' happened to

him or Letty, I tell ye, he took care of it hisself!"

"I tell ye, thet system o' home doctorin' thet Gardiner Ruscoe follered was some system! There was only two medicines into it—creosote an' castor oil. The creosote he used for any kind o' hurt from a hoss kick to a carbuncle; the castor oil was for ev'rythin' else. He b'lieved in strong stuff for strong folks, an' he lived for goin' on ninety year o' mighty active life."

"O' course, whut went for Gardiner went for Letty, too—trust him for thet. Even when she fell down the steps into the root cellar an' broke her hip he wouldn't let no doctor come onto the place. 'No, by cricky!' he yelled at me when I reckoned as how he ought to, 'She's layin' in her bed now, an' there I'm a-goin' to leave her lay! Don't talk to me 'bout sawbones an' horspitals—a fresh can o' creosote an' an' extra quart of ile are wuth the hull lot of 'em put together!' So he started in, an' by hookey, in a couple months Letty was gittin' around as good as ever!"

"No, they don't come like Gardiner Ruscoe no more. If they did, mebbe the world wouldn't hev got into the mess it hes!"





*Stage arriving • Old London Coffee House • Philadelphia • 1776*

# *A hearty delight from old Colonial days!* *Philadelphia* **PEPPER POT!**

Step back in your imagination to the quaint streets of Philadelphia in the days when Washington and Franklin and Jefferson were not just portraits, but breathing men. In those stirring "times that tried men's souls"—when the Declaration was signed, the Revolution fought, the Constitution born—men would pause from their tasks and regale themselves with a delectable dish which was known as Pepper Pot Soup.

At the lusty inns, at the gleaming boards of the socially elect, Pepper Pot was considered a proud birthright of Philadelphia—her own savory temptation

—a dish sought by every traveller from dusty roadway or overseas.

And now Campbell's bring it to your table just as the eager diners of those days enjoyed it. Made from an old Colonial recipe, it transports you in thought to the sumptuous tables of long ago. Rich, velvet-smooth, teeming with luscious good eating, it blends tempting morsels of meat, diced potatoes and carrots, macaroni dumplings and those irresistible seasonings—whole black peppercorns, savory thyme, marjoram, sweet pimientos, fresh parsley. But only tasting can do it justice!



*A Man's  
Soup*



LOOK FOR THE  
RED-AND-WHITE  
LABEL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS





# A Prize *for* Beauty, Won by the Charm of “Collopakes”

## Modern Colors for Every Paint Use

*Residence, Los Angeles, Cal. Inland F. Fuller, A. I. A., architect and owner. Cabot's Old Virginia White on side walls, Cabot's DOUBLE-WHITE on exterior brick, Cabot's Creosote Shingle and Wood Stains (dark blue) on roof.*

THIS house was awarded the Certificate of Honor by the Southern California Chapter of the American Institute of Architects in 1930. Mr. Fuller writes:

"The use of Cabot's Old Virginia White and Cabot's Creosote Shingle Stain was I believe instrumental in producing the charm which lead the jury to make this award . . . The building is now about three years old and the surfaces are as well preserved and in as good condition as when newly finished. I am well pleased with the finish and durability of your products and specify them at every opportunity."

If you are painting your house this Spring, or building a new home, Cabot's Collopakes and Cabot's Creosote Stains will give a beautiful and durable finish, inside and out, to brick, stone, stucco, cement, wood.

Write us for full information about these scientific colors, which have many advantages not found elsewhere, and are made by a patented and exclusive colloidal process.

# Cabot's Collopakes

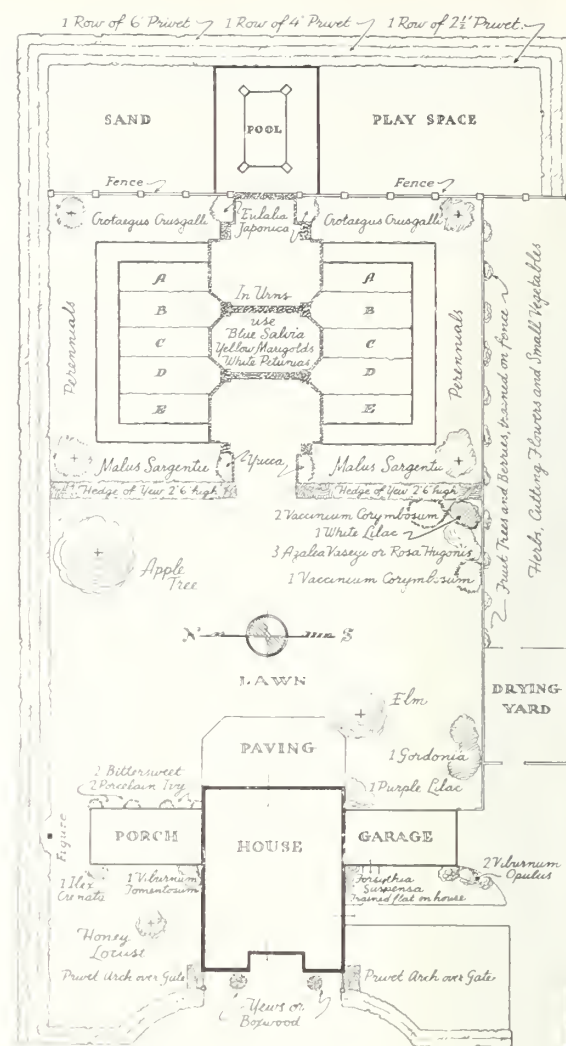
*For Every Paint Use*

Made by the makers of Cabot's Creosote Shingle and Wood Stains

Samuel Babot  
Inc.  
Manufacturing Chemists

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BOSTON, MASSACHUSETTS

*Gentlemen:* Please send me information on Cabot's Collopakes and Stains



*A*•75 Tulips Eclipse followed by Dwarf Lemon Yellow French Marigolds. *B*•25 English Ivy. *C*•75 Tulips Vesta followed by White Petunias. *D*•25 English Ivy *E*•75 Tulips Moonlight followed by Balcony Blue Petunias.

## The Fourth Little House

(CONTINUED FROM PAGE 58)

9101 metal legs and black glass top.

One modern cabinet in dark walnut with black base, metal handles.

Two modern console tables in dark walnut.

Two Biedermeyer end tables in dark walnut, black lines.

Modern end table in walnut.

Four-panel shutter screen in white.

Total cost of furniture and decorations for living room—\$970.03.

The loggia porch has its walls painted in dirty cream-white. Inside a border of alternating black and white tiles, the floor is brown-red tile.

Wicker chaise longue, stained brown with boxed cushion covered in plum color diagonal linen.

Two wicker chairs with red linen cushions decorated with appliquéd fish in brown and white velvet.

Folding chair with brown canvas seat, red enamelled.

Glass topped coffee table.

Colonial sofa table stained brown.

Total cost of furnishing porch—  
\$262.57.

For the dining room the decorators suggest a blue, white and "egg" yellow scheme as follows: Walls—light, clear blue. Cornice—bands of darker blue and white. Baseboard—painted dark blue. Trim—dark blue. Door—white. Ceiling—white. Curtains—white. Floor

— white linoleum. Furniture—f  
wood or maple in the "egg" vel

Gray-white and cherry-red are color notes to be stressed in master's bedroom. For the walls—gray white with Lily frieze in white cherry-red ground. Door trim—doors—gray-white. Carpet—gray. Furniture—mainly gray with white linens upholstered pieces covered in white. Curtains—gray with cherry-red trim.

As befits a small property, grounds are planned and planted to provide all the necessary ornamental and utilitarian elements in compact form and in keeping with the spirit of the house. Thus, the rear terrace is upon an enclosed lawn with an Apple tree and an Elm to furnish shade.

A hedge of Yew divides this 1 from the garden proper, open in center so that there is no interference with the view through to the pool the far boundary. The plan here definitely modern, compact and perfect for the growing of a plentiful supply of bulbs, annuals and perennials.

At the extreme rear are the two maining features—a play space and a sand pile for the children, one on each side of the pool. The landscape architect, Mary Deputy Lamson, has concealed both of these by fencing.





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*will be limited to Four Hundred Cars*

*custom built to order*

*creating an entirely new plane of fine car  
ownership*



# "YOUR BEAUTIFUL FURNITURE AND FLOORS

*...how do you keep them so radiant?"*

WE ASKED Mrs. WILLIAM MITCHELL BLAIR



A black painted floor, waxed to a high lustre, sets off strikingly the valuable Chinese rugs in Mrs. Blair's interesting living room.

Mrs. William Mitchell Blair, daughter of the famous architect Alfred Granger, is known for her rare taste in clothes, music, literature and art. This delightful society woman writes, paints and draws with remarkable facility.

**"JOHNSON'S WAX**  
increases their loveliness  
and wards off scratches  
and wear," answered  
the charming Mrs. Blair

YOU, TOO, CAN MAKE YOUR HOME MORE  
ATTRACTIVE THIS ECONOMICAL WAY

- Many priceless museum pieces are found in Mrs. Blair's Chicago apartment. The antique furniture is marvelously preserved. The wood glows with a satin-like lustre. For many years this clever woman has depended solely on Genuine Johnson's Wax to safeguard her furniture and floors against disfiguring scratches and wear. Tables, chairs, sideboards and floors have grown lovelier with the years.
- It is interesting to know that Johnson's Wax is used in most of America's finest homes, yet you will find

it remarkably economical. A little goes so far—gives such lasting protection. As time goes by the wax polish becomes richer and deeper.

- Try Johnson's Wax in your own home. It cuts dusting in half—does away with floor scrubbing—saves your furniture, floors and linoleum from scuffing and wear and adds beauty to every room.

- Johnson's Wax (paste or liquid) is for sale at grocery, hardware, paint, drug or department stores.

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isher from your  
dealer—at  
small cost.



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Enclosed is for trial size Johnson's Wax and  
very interesting booklet.

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## Courtyards à la Créole

(CONTINUED FROM PAGE 54)

upper stringer and the fence be completed by a two-foot-wide diagonal lattice.

Having successfully disposed of the fence problem, there remains that other prominent architectural feature of the back yard—the clothes posts. A drying yard can be managed easily enough. If the yard is fairly long, a portion may be cut off and effectively screened by lattice, with a doorway cut in the lattice wall, not only for convenience, but to give distance and size to the small yard. There are other arrangements whereby a little ingenuity can circumvent the insistence of the clothes-posts. If tall enough, the fence posts may lend themselves to that use when the occasion demands; or, as in the third drawing on page 55, clothes-posts may be disguised by converting into square posts, boxing the corresponding fence posts, and adding the arch.

However, the fence and clothes-post problems are not entirely overcome until they are made as innocuous as possible by coloring a cheerful green, to conform with vegetation. Do not paint woodwork in the courtyard—stain it. Don't make it a bilious green, but a yellow-green. If your yard is a haunt of shadows, yellow is the color to use without a green admixture. It is the happiest color in the world.

New Orleans courtyards are flagged or paved, with only an occasional flower bed where sunlight is most abundant. The reason for paving can readily be seen: grass will not grow where there is scant sunlight. However, whether enclosed on three sides or wholly within the buildings, it is possible to make the courtyard gay with flowers that thrive in the shade.

When completely enclosed, the whole area should be paved, raised beds, tubs, vases, etc., being arranged for the reception of flowers which can be introduced in full bloom and replaced as soon as the blooming is over. Dwarf trees in boxes, and stone and lead ornaments are suitable for mingling with the flowers.

Paving may be laid to give a semblance of roughly squared flags or of broken stone of irregular shapes pieced together like a puzzle. Paving-bricks and tiles, while more expensive, are also excellently adapted to the cloistered courtyard. In any case, the advantages of a paved yard—which on first thought seems cold and colorless—are many; there is no upkeep expense, no worrying over a scrawny lawn, no mowing to be done, no scolding the children for wearing paths, the yard always looks clean.

Of plants that do well when planted out in the open ground where sunlight comes but two or three hours a day are the following: Calceolarias, Fuchsias, Lobelias, herbaceous Phloxes, Pansies, Forget-me-nots, Lily-of-the-valley, and other herbaceous plants whose native habitat is shady woods. Perhaps a better effect is produced in such situations by ornamental leaved plants, such as Coleuses of all kinds, Amaranths, Achyranthes, Caladiums, Cannas, and others with highly colored or ornamental leaves. With these may be combined the different white or gray-leaved plants, such as Centaureas, Cinerarias, and Gnaphaliums, plants known under the general term of "Dusty Millers."

Following is a list of plants a flowers for courtyards, recommend by the Horticultural Committee of "Renaissance du Vieux Carré":

### FOR BALCONIES SURROUNDING COURTYARDS

Drooping plants: Ivy, green or Variegated Vinca, Asparagus Sprengii, Nasturtiums, Verbenas, Lantanas, Petunias, Moss Verbena, Wandering Jew, Phlox, Devil's Ivy, Common Ferns, Plant, Plumbago.

An all-green box could have Ivy, Asparagus Sprengii, Wandering Jew and common ferns. For an upright plant, small plants of Creole Box.

A box with Green or Variegated Vinca to hang, with Petunias or Verbenas in the back, would be inexpensive and attractive. An entire box of Plumbago, blue and white mixed is good feature. Even if caught in freeze, it comes back. Much used for window boxes. One or two green hanging plants in the front of a box, with one or two flowering plants in the back would be easy to care for.

### FOR COURTYARDS

Single Hibiscus, Poinsettias, Salvia, Lantana, Ageratum, Yucca, Caladium, Hardy Phlox, Louis Philippe Rose, Double Sundowner, Pompon Dahlia, Iris, Azaleas, Camellias, Japanese Plum, Sweet Olive, Althea, Oleander, Pittosporum, Crepe Myrtle, Pomegranate, Myrtle, Night Blooming Jasmine, Abelia, Ginger Lily, Day Lily, St. Joseph Lily, Creole Narcissus, Milk and White Lily, Rain Lily (pink and white), Easter Lily, Violets, Plumbago (white and blue), Forget-me-not, Moss Verbena, Montbretias, Gaillardias, Petunia.

### VINES FOR FENCES AND TRELLISES

English Ivy, Bougainvillea, Bignonia, Moon Flower, Morning Glory, Picus, Jasmine Grandiflora, Solanum.

### SHRUBS

Cedars, Banana, Japanese Yew, Box Palms.

### FOR TUBS

Yuccas, Oleanders, Cedars, Palm, Japanese Yew, Viburnum, Euonymus, Pittosporum, Cherry Laurel, Wax Leaf Ligustrum, Hydrangeas.

It might be mentioned for the benefit of the really ambitious that a Lil pool adds infinitely to courtyard charm. But if it is decided that a pool is too adventurous to attempt the first year, a central feature may be formed by stone curb as for a fountain—circular, octagonal, or foliated in plan—but filled with flowers instead of water, from the midst of which a slender figure or finial can emerge.

Even in the city, where crowded business streets make garden space well nigh impossible, great office buildings cut off the light, and not infrequently an immensely tall brick wall is squared against the end of the lot which for only an hour a day is visited by sunshine, a semblance of a garden is not out of the question if the courtyard plan be followed. Indeed, some of the most famous courtyards in the country—the Court of the Lions, Court of the Cabildo, Adelina Patti Court and others—are to be found in the most congested section of New Orleans.





*There is only*  
*one* WAMSUTTA



THE FINEST OF COTTONS









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There is a deeper significance in the quiet of the Packard Twelve motor than mere solace to your ears.

Such quiet is a reflection of standards so precise as to be almost incredible.

Would you believe that any manufacturer would carry the war against noise into the realm of inaudible sounds? Packard does so. By amplification—the same way sound is stepped up in your radio—Packard locates and eliminates noises that the human ear unaided could not hear.

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Such examples are typical of the lengths to which Packard has gone to produce the quietest motor car ever built.

What does this quiet mean in comfort, in motoring pleasure? Take a Packard Twelve out on the road and open the

throttle. In a trice you're going faster than you've probably ever dared drive a car before. Yet you drive with a perfect sense of security. For there's no snarl, no roar from the motor to rasp your nerves. So quiet is the whole car that you can converse in normal tones while traveling a mile and a half a minute. You ride relaxed. As mile melts into mile, you realize why Packard Twelve owners have been able to drive a thousand miles in a day without fatigue.

Today's Twelve is not only Packard's masterpiece—it is, we believe, the finest motor car ever produced in America. A car that has withstood tests that have broken other fine cars to pieces. A car that offers years of the finest motoring the world has ever known.

That's saying a great deal. But it's not saying too much, and your Packard dealer would like to prove it to you. He would like to bring a Packard Twelve to your door, and have you drive this car as if it were your own. Drive it over roads of your own choosing, not his. Compare it with every car you've ever known. Compare it with any other fine car 1933 can offer you. Do this, and we know the only car that will ever completely satisfy you will be the Packard Twelve.

Prices begin at \$3,720 at Detroit.

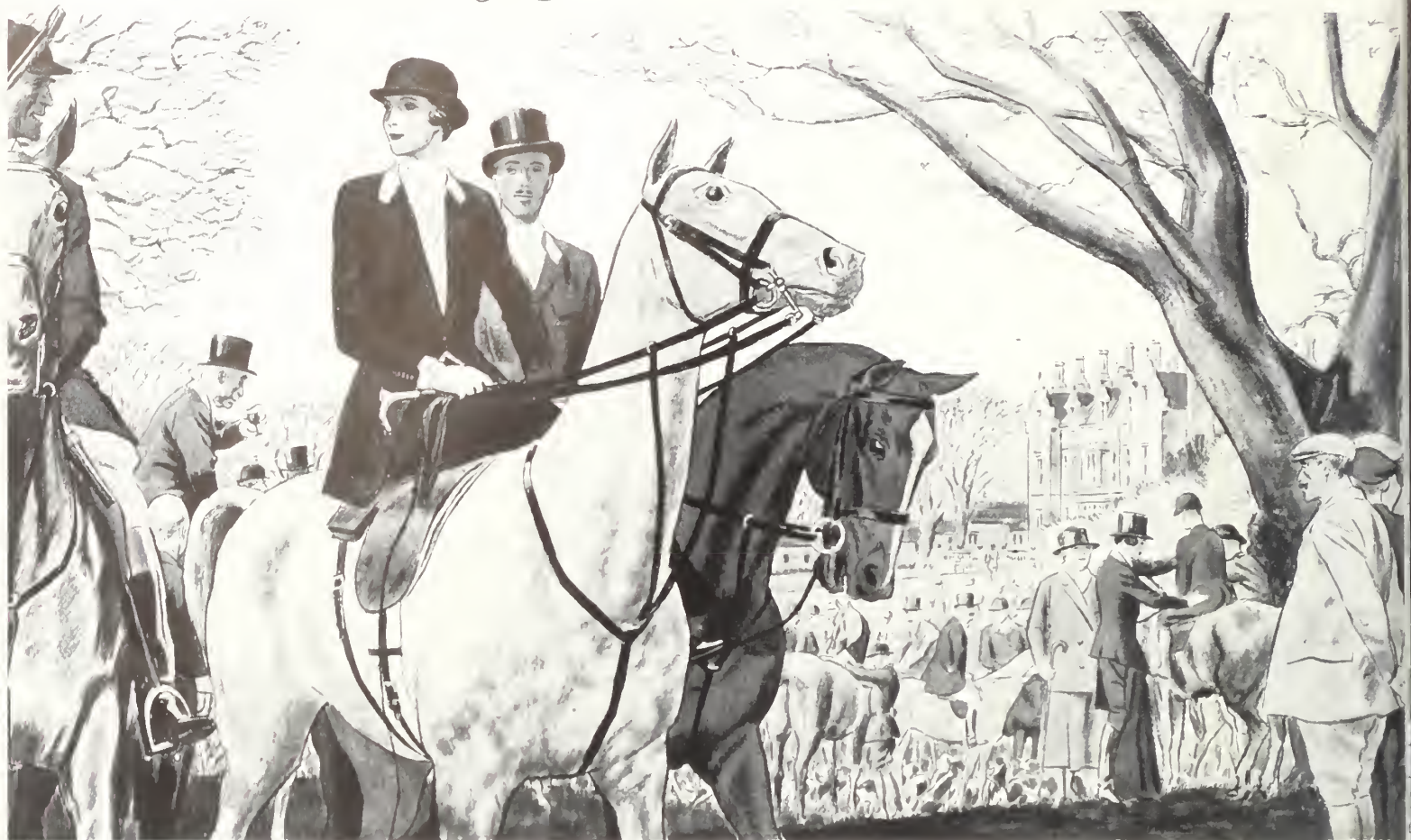
# THE TWELVE

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*Delicate English Complexions, with the Rose Leaf's lovely tint*



CREAMY and silken-smooth, like the petals nearest the heart of a rose: this is the Englishwoman's complexion. Delicately fine, with a vibrant, glowing color you would give much to make your own . . . and you can.

For the Englishwoman's beautiful skin is the result of magic she, herself, has wrought, with these three simple preparations. A soap: Yardley's English Lavender, refreshing and mild; a cream: Yardley's English Complexion Cream,

to cleanse, to nourish, and to serve as a powder foundation. And finally, Yardley's Face Powder, to give her skin the exquisite finish which is the ultimate test of perfect grooming. Yardley powder is so soft (a bit of thistle-down blown your way); so luxurious in texture (sift it through your fingers); so cleanly fragrant . . . as if a wandering little English breeze had strayed across a moor in flower. It is, you will quickly find, everything desirable in a powder.

And so, if you will accept the Englishwoman's creed of faith, you may have her matchless complexion too. For all the Yardley preparations she uses are offered for sale throughout America. And our booklet, H-3, "Complexions with an English Accent," will tell you more about them. Won't you write us for a copy? It's free. Yardley & Co., Ltd., 452 Fifth Avenue, New York City in London, at 33, Old Bond Street and Paris, Toronto, and Sydney



BY APPOINTMENT TO HER MAJESTY  THE QUEEN OF ENGLAND

Yardley's English Face Powder, to leave your skin with a velvet bloom. In six new shades, including *English Peach*, a warm and becoming rachel with an undertint of pink. \$1.10 a box.

Yardley's English Complexion Cream . . . cleanser, skin food and powder base; and Yardley's English Lavender Soap. The cream, formerly \$1.50, now \$1.10; the soap, 35 cents a cake; bath size, 55 cents; guest size, six in a box, \$1.05, or 20 cents singly.

Yardley's English Lavender, a light and charming fragrance for all informal occasions. Englishwomen prefer it particularly for morning and sports. \$1.10 to \$15. The bottle illustrated, \$1.10.

YARDLEY'S ENGLISH LAVENDER



House & Garden's Gardening Guide

(CONTINUED FROM PAGE 51)

VINES (Southeast and Gulf States)		
NAME	HEIGHT	CHARACTER AND USE
Coral Vine <i>Antigonon</i>	25'-35'	Climbing tendrils. Tender; bulbous root; one of the best for lower South and California; continuous bloom; graceful, delicate; porches; trellises; tender to frost but starts again, S.
Jasmine <i>Jasminum</i>	8'-12'	Semi-climbing shrubs. Several varieties; winter or early spring flowering. S.
Carolina Jessamine <i>Gelsemium sempervirens</i>	20'-30'	Twining. Native; small fragrant yellow flowers in January or February; evergreen; thickets; trellises, verandas; easily transplanted.
Magainvillea	20'-40'	Paper-like, long lasting crimson flowers, April to November; summer houses or other high supports; if injured by frost cut back. Crimson Lake best variety. D.
Schlaw Trumpet <i>Bignonia angustifolia</i>	20'-30'	Claw-like tendrils. Evergreen Bignonia with pointed leaves; withstands slight frost; pergola, summerhouses.
Mandarin <i>A. hendersonii</i>	25'-35'	Twining. Quantities of beautiful deep clear yellow 3" blossoms; long season; long, narrow shining leaves.
Citronella <i>L. yellowina</i>	6'-8'	Semi-climbing, trailing. Semi-climber, on trellis or other support; banks or walls; heads of small lavender flowers.
Ambago capensis		Semi-climbing, trailing. Continuous bloomer, attractive blue flowers; ground or bank cover or low trellis.
Gold-leafed <i>Solanum elaeagnifolium</i>	15'-25'	Twining. Gorgeous blossoms, deep ochre yellow; broad leathery leaves; vigorous; porch; house-wall, tree, pergola.
Climbing Fig <i>Ficus humilis</i>	10'-15'	Climbing. Small shining heart-shaped leaves; delicate tracery over mason work or solid cover. D.
Paragon <i>A. plumosus</i>	10'-30'	Twining. Thin wiry stems, Fern-like foliage; beautiful vine, and splendid for use with cut flowers. S. Also practically all suggested for Northeast and Northwest.

PERENNIALS AND ANNUALS (Southeast)

NOTE: The same perennials and annuals used in the more northern States are available for the South. The culture is somewhat altered by climatic conditions. Many of the hardy annuals become perennials. These and many of the true annuals may be planted in late fall—October-December, instead of in the spring as in the North.

Many of the perennials, on the other hand, are best treated as annuals. Some of them do not thrive where they can not have the long period of rest accorded by northern winters. Started early they will flower satisfactorily the first season.

DECIDUOUS TREES (For the Southwest)		
NAME	HEIGHT	CHARACTER AND USE
Elm <i>Ulmus</i>	50'-100'	Stands considerable drought; English remains green longest; Chinese Elm does well; <i>parvifolia</i> is evergreen in South. D.
Birch <i>Betula</i>	40'-60'	Excellent; European and Canoe species do well.
Sycamore <i>Platanus</i>	50'-75'	Irregular spreading branches; good shade; good color throughout season.
Liquidambar <i>Sweet gum</i>	50'-75'	Pyramidal; Maple-like foliage; good substitute for Maple.
Cedar <i>Juniperus</i>	50'-100'	Very fast growing for shade and temporary use; Balm of Gilead much more permanent; Carolina Poplar for Arizona and alkaline soils. D.
Arizona Ash <i>Fraxinus arizonensis</i>	25'-30'	Extremely rapid grower, doing well in alkaline soils and drought; also near coast. D.
Thornbush <i>Rhamnus californica</i>	50'-75'	Thornbush variety for Arizona and inland; extremely fast grower; excellent shade. D.
Weeping Tree <i>Nyssa sylvatica</i>	50'-60'	Large, spreading, graceful; light green foliage; drooping white flowers; easily grown; any soil, excellent shade.
Mulberry <i>Morus</i>	15'-30'	Several varieties, including Silk Worm Mulberry ( <i>multicaulis</i> ); Kingan has less fruit but is best for Arizona and inland. D.
Small Tree <i>Erythrina cristagalli</i>	15'-30'	Small tree usually about 15'; <i>E. humana</i> considerably taller; corky bark; crimson or scarlet butterfly-like flowers; unusual garden specimen.

EVERGREENS (Southwest)		
NAME	HEIGHT	CHARACTER AND USE
Redwood <i>Sequoia</i>	50'-100'	Redwood and Big Tree do quite well; beautiful even when young; avenue and roadside; individual specimens for large grounds.
Cedars <i>Cedrus</i>	75'-100'	Many varieties; Deodar successful over wide range vigorous grower, dignified but graceful.
Libocedrus <i>Libocedrus</i>	30'-50'	Beautiful and satisfactory evergreen; branches in whorls harder than Arancaria.
Blue Fir <i>Abies</i>	40'-50'	Narrow pyramidal, bluish green foliage; good for inland where some others will not thrive. D.
Cypress <i>Cupressus</i>	30'-40'	Tall, narrow, dense column; deep green; best in northern California; also dwarf form 6' to 8'.
Monterey Cypress <i>Monterey cypress</i>	50'-60'	Beautiful, somewhat similar to Redwood but more spreading and graceful; finely cut aromatic foliage.
Juniper <i>Juniperus</i>	40'-60'	A number of native and exotic species do well under southern Cal. conditions; especially Monterey Pine, ( <i>P. radiata</i> ); dense growth, light green; Torrey Pine, Japanese, thrives near coast.
Podocarpus <i>Podocarpus</i>	12'-15'	Unusual bushy evergreen, light green, finely cut Fern-like foliage; easy, wide range. S.
Eucalyptus <i>Eucalyptus</i>	25'-125'	Fine and satisfactory tree; completely naturalized; wide range of form; individual specimens; tall screen; naturalistic planting.
Camphor Tree <i>Camphora</i>	75'-100'	Big but slow growing, uniform shape; dense bright green glossy foliage with spring coloring; street parkings and lawn specimens.
Scheuchzeria <i>Scheuchzeria</i>	40'-50'	Spreading rounded head; drooping branches, beautiful foliage; pendant clusters of rose-colored berries; street parkings; lawn specimens; landscape groups. D.
Live Oak <i>Quercus agrifolia</i>	40'-50'	Native, picturesque, dense spreading; sharply indented leaves; rapid grower, beautiful at all stages; good for shade; also smaller species, Canyon Oak; good lawn specimen in dry locations.



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## Breakfast on Sunday

(CONTINUED FROM PAGE 26)

the rest of the decorations, flowers, or a piece of silver or china seem the most in keeping. The main object is to obtain a fresh, crisp effect and to give the feeling of sun streaming onto the table even in the darkest New York apartment.

Aside from avoiding heavy food, there are three don'ts attached to the town breakfast: don't demand that your guests be amusing, or even that they make sense, until after the second cup of coffee; above all, don't make an effort to be the entertaining hostess. The whole idea is to create an atmosphere of easy informality.

### BREAKFAST MENUS

(Hot coffee and milk are taken for granted with each one.)

Fruit  
Egg Toast Hot Biscuits  
Waffles with Fresh Maple Syrup

#### Egg Toast

Cut bread in squares and toast. Separate white from yolk, keeping yolk whole. Beat white to a stiff froth; lay beaten white nicely around on the edge of the toast; drop yolk in center of white ring, salt and pepper and put in hot oven for a few minutes. Pour a little melted butter over the top after taking out of the oven.

#### Waffles

Sift 3 cups pastry flour, 2 teaspoons baking powder and 1 teaspoon salt. Whites and yolks of 4 eggs beaten separately. Slowly add to flour 2 cups of milk and 5 tablespoons melted butter, then the egg yolks, and last fold in beaten whites.

Fruit  
Omelet Popovers  
Chipped Beef on Toast  
Griddle Cakes with Fresh Maple Syrup

#### Popovers

Add 2 whole eggs beaten very light to 2 cups of milk, stirring while adding. Pour this mixture over 2 cups of flour to which has been added a level teaspoon of salt. Beat until very light and smooth and strain through a sieve. Heat greased popover tins until quite hot, fill half full and bake in a quick oven for 25 minutes.

Have plenty of sweet butter at each place as that is the making of popovers.

#### Creamed chipped beef on toast

1 large cupful of shaved dried beef  
1 cupful of water  
1 cupful of milk  
Butter size of a walnut  
1 tablespoon flour

Shred the dried beef, pour over it hot water and drain at once. Then add milk and butter. Wet the flour with the remaining milk and stir until thickened. Serve on toast.

#### Griddle cakes

1 pint of flour  
1/2 teaspoon of salt  
1 teaspoon of soda  
1 scant pint of sour milk or cream  
2 eggs, well beaten

Crush, measure and sift soda and salt into flour; mix thoroughly. Add the milk, and beat well; the beaten yolks, and lastly, whites beaten stiff. Bake on a hot, well-greased griddle.

This mixture should be mixed at the moment of baking the cakes.

Baked Apple  
Scrambled Eggs with Finnan Haddock  
or  
Kidneys or Muffins  
or  
Calf's Liver and Bacon  
Buckwheat Cakes

#### Baked apples

Baked apples with the core taken out and in its place brown sugar and butter with butter mixed with the juice of lime. On top a generous sprinkling of cinnamon. These are delicious hot or cold, with or without cream.

#### Kidney en Brochette

Cut lamb's kidneys in quarter slices. Season with salt and pepper, dip in olive oil. Arrange in slices with alternating slices of bacon in breadcrumbs, and broil over a hot fire, or sauté in butter.

Fruit  
Boston Baked Beans  
Brown Bread

#### Boston baked beans

Soak 1 lb. small white pea beans overnight. Pour off water and cover with cold water; add 1/2 teaspoon baking soda and bring to a boil. Drain in colander and wash with cold water.

In bottom of baking dish put 1/2 cup dry mustard, small piece of 1/2 lb. lean salt pork sliced thin, in beans and a teaspoon salt, 1/2 cup spoon pepper, 2 tablespoons brown sugar or molasses and bake day (8 hours) in a slow oven, add water to keep liquid near top.

Cooked without a cover, the beans stay whole and the dish is juicy.

#### Brown bread

1 cup Indian meal  
1 cup molasses  
2 teaspoons soda dissolved in 1/2 cup water  
2 cups rye flour  
1 cup sour milk  
1 1/2 cups sweet milk

Steam three hours.

Breakfast Apples  
Minced Meat with a Poached Egg on Muffins  
Griddle Cakes

#### Baked apples à la Florence

4 large tart apples  
1/4 teaspoon salt  
2 tablespoons vegetable fat or butter  
1 tablespoon sugar  
1/4 teaspoon cinnamon

Wash the apples and wipe them dry, then remove the cores and slice quarter-inch slices without removing the skins. Melt the fat in a frying pan, add the salt. When the fat is hot, cook in the apples and cover immediately. Cook briskly for a few minutes, then with a broad spatula turn over the mass that all may be equally cooked. Sprinkle with sugar and cinnamon mixed together.

#### Minced meat with poached eggs on

Take cold boiled corned beef, and a good proportion of cold boiled potatoes. Chop quite fine. Fry 3 slices of fat salt pork. When crisp, remove it and replace with the minced meat and potatoes. Let cook 20 minutes.



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## True blues among the early blossoms

(CONTINUED FROM PAGE 21)

of nodding pale blue flowers: of *M. pratensis*, described by Mr. Andrews as "a rare plant from the Spanish Peaks." In his fine book, *Western American Alpines*, Dr. Gabrielson says: "The first sight of a Mertensia-covered hillside is simply breath-taking in loveliness, and there are areas in the Blue Mountains and northern Cascades where the Mertensia display is the equal of any spectacle in the West." He names several kinds unknown to me but procurable.

And then of course there are Forget-me-nots. These play an important part in every spring garden whether they are used as a floor for Tulips in formal beds or to bind the edges of shrubberies and herbaceous borders, allowed to stream along woodland paths or to shimmer about the rock garden. There are many kinds. Earliest to bloom here is *Myosotis dissitiflora*. This kind is very gay and spry, sowing itself freely almost too freely about the rock garden and shrubbery borders. *M. sylvatica* is the kind to use along woodland paths and in the wild garden. It has a glorified form called Victoria and a fine white form known as White Lady. There is also a quite enchanting pink-flowered *M. latua*, like the belongings of some dainty lady. *M. polystri grandiflora* and *M. p. semperdorens* are for damp places and the latter blooms practically all the season. *M. rupestris* is a choice species for the rock garden—a four-inch bit of gaiety with a bright yellow eye in its bright blue flowers. There are many fine

forms of *M. alpestris*, used commonly for bedding, among them Star of Love (very early), large flowered and compact; Triumph, also early; Ruth Fisher, an old favorite; Blue Beauty, that is said (by its sponsors) to have a "column-like growth covered from the foot upwards with large handsome deep blue flowers." Surely a prize!

My space is all but gone and many small things that make a sparkle in the rock garden have not been mentioned. Hastily here are a few: *Gentiana verna* and *G. acaulis*, *Aquilegia coerulescens*, *Globularias* of sorts, dim and fuzzy and pretty; *Ajuga reptans*, the kind with metallic leaves that is so nice near the early-flowering Geums; *Linum perenne* and *L. alpinum*, of which more next month; *Omphalodes verna* and *O. cappadoica* (captious with me), *Sisyrinchium bermudianum*, *Lithospermum prostratum*, *Brodiaea capitata* and *B. congesta*; the lovely blue Primroses and Polyanthus.

How could I forget Periwinkle! Periwinkle that opens a brave blue eye upon the very dawn of the year and often gives an azure wink just outside the gate of winter. I would no more have a garden without a lot of Periwinkle than I would without a lot of Daffodils. If you have a woodland path or a half shaded border, line it thickly with the little white early Violet *Viola blanda*, behind these wind a ribbon of Periwinkle, kept clipped to keep it in bounds, and behind these still make a riot of pale star Daffodils. What matter the stock market with a spring so wealthily caparisoned?

## The chosen perennial of the month

(CONTINUED FROM PAGE 37)

rock garden style for to plant to much more than a low in ground. Again the reds are not good and early Tulips may be used. For green our early little Meadow rue makes good foliage, or use some of the shabby evergreen Mints of the habit of Lavender and a Micromeria or Hyssop seems best. For white and yellow the early big Daffodils are to be added.

For May there is much wider choice. I am sorry not to use orange and yellow Trollius, but they are rather tall, and if they grow well the soil will be too moist for the other plants. Fringed Peony has a very brief bloom, but it is a real red. I am sorry the violet shades of Aubrietia cannot be duplicated on a taller, more erect plant.

Of course this of many species and kinds can be added for at least four colors in June, and there are some of the Tall Bearded that are nearly red. I wish Heuchera could be duplicated on a plant of greater height and bulk. You will note much Hemerocallis for this and the two following months, for orange and yellow. For ease of culture, length of bloom and mass of color this group cannot be matched. With regret I omit Oriental Poppy from this June list. Its bloom period is short and the later lack of foliage is a serious defect. It belongs in a list of special accents.

For the two midsummer months I have omitted Lily in all species, but they may be added for reds, orange and

yellow, and even white. Phlox may be used more but a clear red and white will perhaps be enough. Torrey's Penstemon is rather slender for good mass effect, and the red form of Asclepias is not too good for August. I wish I could use Cardinal-flower, but if the border is wet enough for this the other plants suffer. The big red Mallows are too huge in bulk, and Hollyhock is too tall. There is always trouble with reds in this problem.

With September the show is carried by the Composites, and you may make your choice. Many are too tall, too weedy, or brief in bloom, or purplish in color to suit me. Helenium and New England Aster have near-red forms, but do not use them together. There are plenty of yellows, but Helenium is best. Both Boltonias are worthy, and blue, violet and white are represented in the New York Asters. For foliage at this season I like the hardy grasses, and they seem to fit with the Aster-Sunflower season.

For bloom into October in New England many of the "hardy" Chrysanthemums are to be tried, but results are better further south. There are a few other hardy perennials of very late bloom, and every one should be used to relieve Chrysanthemum from duty. Some of the native Gentians are the only late pure blues. This is a good time to use some of the evergreen sweet herbs, for foliage and fragrance. I suggest Tarragon and Southernwood.

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HG 333



The living room in the Early American house on view at Gimbel Brothers in New York, which is furnished throughout with Whitney reproduction furniture

## American atmosphere for sale

ANYONE who contemplates the redemption of some forgotten farmhouse of Early American vintage will be interested in the "Maple House" now on display at Gimbel Brothers in New York. This is a charming little cottage furnished throughout with reproductions, in maple, of the best Early American designs, executed by the Whitney Furniture Company. These craftsmen, well known for their wooden furniture, are now making upholstered articles with wooden frames to harmonize with the rest of their creations.

If, in this rejuvenated dwelling,

antiques must be supplemented by aged, more inexpensive decor none more harmonious could be than the reproductions in the "Maple House." In these last a specialish simulates the softly satin which decades of polishing and bing give, and rounded corners contribute to the illusion of age. scale of the original is faithfully hered to and the old-fashioned joint used in the construction. apartment dweller with a wea for Americana will likewise find furniture well suited to his i

RIGHT In the guest room, are a ladder back bed, two easy chairs, a straight chair, a combination desk and chest of drawers, and a drop-leaf table. Color scheme predominantly yellow, red and black.



THE boy's room and, in an adjoining alcove, the nursery appear below. Both are comfortably and sturdily equipped with reproduction Early American pieces—the baby's room on a midget scale.





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### House Building Misc.

8. HONG ON HOUSES. Catalog HBA-2 shows several of these homes and plans. This concern also makes prefabricated garden furniture, playhouses, kennels, and bird houses. K. F. HONGSON CO., 119 COMMONWEALTH AVE., BOSTON, MA.

9. SEDGWICK MECHANICAL SERVANT. Illustrations and description of the four Sedgewick servant—the dumb waiter, the food lift, trunk lift and the "suburban" elevator. SEDGWICK MACHINE WORKS, 170 WEST 11TH STREET, NEW YORK CITY.

### Insulation

10. "NOW YOU CAN BROWSE YOUR ROUND COMFORT INTO YOUR HOME." An interesting story of J.M. Insulation tells how it makes for all year comfort. JOHNS MANVILLE, 90 MADISON AVE., N. Y. C.

### Kitchen Equipment

11. THE BOSSERT SEAMLESS HYDROCRAT. An attractively illustrated booklet shows the advantages of the Modern Hydrocrat sink made of Encluro stainless steel. THE BOSSERT CORP., UTAH, N. Y.

12. MONEL METAL SINKS. Literature describes and illustrates the "Streamline" and "Streamline" Monel Metal Sinks. THE INTERNATIONAL NICKEL COMPANY, INC., 65 WALL STREET, NEW YORK CITY.

13. THE WHITE HOUSE LINK. Photographs show several modern kitchens in which White House metal encluroboards and cabinets have been installed. JAMES & KIRKMAN, INC., 101 PARK AVENUE, NEW YORK CITY.

### Screens

14. ROULETTES. Illustrations and detailed drawings show the construction of these window covers. ROULETTES COMPANY, 723 MAIN STREET, ILLA, IOWA.



Reviewed here are a number of the new brochures, pamphlets and catalogs which have been issued by House & Garden's advertisers. Indicate by number on the coupon below the particular material in which you are interested. Where a nominal payment is mentioned please enclose your remittance in stamps.

### Water Systems

15. POWER PUMPS & WATER SYSTEMS. A catalog describing and illustrating the various pump and water systems manufactured by the company. THE F. E. MYERS & BRO. CO., 10 FORTH ST., ASHLAND, O.



## GARDENING

### Fences

16. THE NEW STYLE IN FENCES. Illustrations of the Pittsburgh Fence and how to make a fine garden. PITTSBURGH STEEL COMPANY, 111 UNION TRUST BLDG., PITTSBURGH, PA.

### Pottery

17. G. LLOYD POTTERY. Large selection of decorative terracotta garden pieces, described and illustrated. PRICE INC. GALLOPOTTERY, PHILADELPHIA, PA.

### Seeds, Bulbs & Nursery Stock

18. FAIRCHILD AZALEAS, RHODODENDRONS. An interesting variety of plants for both indoor and outdoor use. FAIRCHILD & ALBERT, ROCHSTER, N. J.

19. BERRY GARDEN BOOK 1941. This garden guide describes some of the best flowers and vegetables. One hundred and fifty-two new varieties are mentioned. W. ARTHUR BERRY CO., 309 BIRCH BLDG., PHILADELPHIA, PA.

20. "SEED GUIDE TO GOOD ROSES." Lists over 200 varieties, 50 of which are in catalog form. THE GENEPAV COMPANY, WEST GROVE, PA.

21. RICHARD DUNN. Offers a catalog showing Gladioli, Petunias, Dahlias, Delphiniums and other favorites. RICHARD DUNN, OXNARD, CALIF.

22. ROSE GUIDE. An effective booklet on Rose culture lists 500 Rose, and other flower. Attractively illustrated. THE DUNN & CONNOR CO., BOX 372, WEST GROVE, PA.

23. DRIERS 1943 GARDEN BOOK. Contains 210 pages of information for amateur gardeners. It lists vegetables, flowers, perennial plants, etc. HENRY A. DRIER, DEPT. K, 1806 SPRING GARDEN STREET, PHILADELPHIA, PA.

24. HARRIS' 1941 CATALOG. The Harris Merit Selection of American and European New Flowers is given in this catalog. JOSEPH HARRIS CO., INC., R. F. D. No. 9, COLDWATER, N. Y.

25. EVERYTHING FOR THE GARDEN. A complete book of vegetables and flowers. A rebate slip sent with the catalog can be used as a 25 cent payment on any order of two dollars or over. PETER HENDERSON & CO., 35 CORTLANDT STREET, N. Y. C.

26. A LITTLE ROSE BOOK. The annual catalog of this concern contains a long list of Roses, shown in color and black and white. ROBERT E. HUGHES, 6365 MAIN ST., WILKES-BAVILL, N. Y.

27. JOHNSON WATER GARDENS. This booklet contains color illustrations of lilies and information on building pools. JOHNSON WATER GARDENS, BOX 3, HYNES, CALIF.

28. KUNDER'S GLADIOLI BOOK. The 1933 catalog of this firm contains illustrations and descriptions of several superior varieties of Gladioli. A. E. KUNDER, 301 LINCOLN WAY W., GOSHEN, INDIANA.

29. A BOOK FOR GARDEN LOVERS. Several pages of novelties and rare flowers are illustrated in color and black and white. 35c. MAX SCHULZ, SEEDSMEN, INC., MADISON AVE. AT 59TH ST., N. Y. C.

30. SEED ANNUAL. Included in this catalog are lists of vegetables, flowers, climbing plants and shrubs. SEED & WATER COMPANY, 132 CHURCH ST., N. Y. C.

31. SUTTON'S AMATEUR'S GUIDE. A beautiful 200-page book listing flower and vegetable seeds. The price is 35c, but with your first order of \$3.00 or more you may select the worth additional, free. SUTTON & SONS, LTD., DEPT. H3, READING, ENGLAND.

32. WILLIAM TRICKER WATER LILIES. Describes and pictures water lilies and tells how to construct a pool and plant a tub garden. WM. TRICKER, INC., 3207 BROOKLYN AVENUE, SAIDLE RIVER, N. J.

33. HARDY PLANTS AND ROCK PLANTS. A spring catalog showing fine rock and hardy plants. WAYSIDE GARDENS, 30 MENTOR AVENUE, MENTOR, OHIO.

### Trees

34. "NUT CROPS THE NEW WAY." An interesting booklet on nut trees for shade and crops. THE LIVING TREE GUIDE, 408 FOURTH AVENUE, NEW YORK CITY.



## HOUSE FURNISHINGS

### Draperies

35. CELANESE. Samples of decorative Celane fabrics will be sent to those interested. CELANESE CORP. OF AMERICA, 180 MADISON AVE., NEW YORK CITY.

36. DRAPERIES AND COLOR HARMONY. Twelve color illustrations show room fabrics suitable to different types of decoration are displayed in color. THE ORIN MILLS, 183 MADISON AVENUE, N. Y. C.

### Floors

37. FACTS YOU SHOULD KNOW. Information on the care and cleaning of rugs and carpets. Illustrates the advantages of Ozite Rug Cushions. CLINTON CARPET, HG 233, MERCHANDISE MART, CHICAGO.

38. TRAGEDY OF THE YOUNG SCRUBWORM. This interesting booklet, which tells waxing your floors is so important, is sent with a sample of wax for 10c. S. C. JOHNSON & SON, INC., 1 RACINE, WISC.

39. CLARIDGE CARPETS. A portfolio of illustrations showing the colors and styles of Claridge carpets in decoration. 10c. CLARA DUDLEY, C. W. & J. SLOANE, FIFTH AVENUE, NEW YORK CITY.

### Glassware

40. MASTERPIECES IN GLASS. This beautifully illustrated brochure shows some of the lovely new designs executed in Steinglassware. CORNING GLASS WORKS, CORNING, NEW YORK.

### Silver

41. BRIDAL SILVER AND WEDDING TOMS. For 25 cents this booklet by E. Post will be sent together with a spoon, the pattern you choose. Spoon can be returned in 10 days, or the balance \$1.25 sent to pay for it. THE TOWLE SILVERSMITHS, NEWBURYPORT, MASS.

42. WRIGHT'S SILVER CREAM. A sample of this cream is offered free of charge to those who request it. J. A. WRIGHT COMPANY, INC., 103 EMERALD STREET, KEENE, N. H.



## MISCELLANEOUS

### Accessories & C

43. YAMANAKA. Illustrating the many decorative furnishings and gifts which can be obtained through this firm. YAMANAKA & CO., 680 FIFTH AVE., NEW YORK C.



## TRAVEL

44. FRENCH LINE. Schedule of the cruise to the West Indies, Bermuda or the Mediterranean. Trans-Atlantic crossings are also listed. FRENCH LINE, STATE STREET, NEW YORK CITY.

45. TRAVEL IN INDIA. An illustrated booklet listing typical tours of varying duration on which you use your private to saloon car as your hotel. INDIA STATE RWAYS, 38 EAST 57TH ST., N. Y. C.

46. PROGRAMME OF CIRCULAR TOURS. Listing a series of tours in the British Isles. I.M.S. CORPORATION, 200 FIFTH AVENUE, NEW YORK CITY.

47. MATSON LINE. Descriptive literature on tours to Hawaii, New Zealand, Australia on the ships of this line, which include the Mariposa, Monterey and Lolo. MATSON LINE, 535 FIFTH AVENUE, NEW YORK CITY.

48. FRANCE. Brochure illustrating the port and picturesque French cities visited through the medium of the ways of France. RAILWAYS OF FRANCE, EAST 57TH STREET, NEW YORK CITY.

49. TO THE NORTH CAPE. An attractively illustrated booklet describing a circuit tour through the Scandinavian Pennin. SWEDISH STATE RAILWAYS, DEPT. 551 FIFTH AVENUE, NEW YORK CITY.

50. CALIFORNIA. An illustrated catalog shows some of the beauties of California on trips on the Los Angeles Limited and the San Francisco Limited. W. S. BASINGER, Rm. UNION PACIFIC RAILROAD, OMAHA,

House & Garden's Reader Service Bureau, Greenwich, Conn.

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## House & Garden's Gardening Guide

(CONTINUED FROM PAGE 65)

### DECIDUOUS TREES (For Southeast and Gulf States)

NAME	HEIGHT	CHARACTER AND USE
Elm ( <i>Ulmus</i> )	100'-125'	Thrives even in the lower South; in addition to the American Elm, <i>Pumila</i> and <i>Alata</i> may be used.
Oak ( <i>Quercus</i> )	75'-100'	Laurel Oak ( <i>laurifolia</i> ), Willow Oak ( <i>phellos</i> ), and Pin Oak ( <i>palustris</i> ) are especially good.
Plane ( <i>Platanus</i> )	80'-100'	Unsurpassed for street planting and for large shade tree.
Varnish Tree ( <i>Koeleuteria</i> )	25'-35'	The popular "Golden-rain" tree; yellow flowers in August and September; resists drought; moderately long lived. D.
Nyssa ( <i>Tupelo</i> )	40'-60'	Picturesque growth; fine fall color; moist soil.
Paulownia	35'-45'	Very large leaves; rounded spreading head; trumpet-like fragrant purple flowers, May-June.
Eucalyptus	100'-150'	Splendid, especially in lower South; many varieties; rapid growing; long lived; evergreen in milder sections.
Magnolia, Pink	15'-20'	The Saucer Magnolia; tender; prefers southern exposure; splendid lawn specimen.
Albizia (Mimosa, Silk Tree)	25'-30'	Fern-like foliage like Acacias; pink fragrant flowers; hardy to southern New Jersey; fast grower.
Climaberry ( <i>Melia azedarach</i> )	30'-40'	Rounded top; dense shade; panicles of lavender flowers, yellow berries; very rapid growing; not long lived. D.

### EVERGREENS (Southeast and Gulf States)

Pine ( <i>Pinus</i> )	40'-100'	Numerous Southern species, some in dry sandy soil; others in swamp land; Long-leaf ( <i>palustris</i> ) and Loblolly native "Yellow" P. do well under many conditions.
Araucaria	25'-30'	Tropical looking but fairly hardy; variety <i>Excelsa</i> graceful.
Cedar ( <i>Cedrus</i> )	100'-125'	Tall graceful pyramids, unusual fern-like foliage; Atlas is hardest; Deodar fine; Cedar of Lebanon more tender; good drainage; sheltered position.
Cephalotaxus (Plum-Vew)	8'-30'	Hardy to Washington, in sheltered positions to Philadelphia; habit similar to Irish Vew.
Cryptomeria	30'-50'	Very Japanese in habit; dense rich green foliage, bronze in winter.
Juniper ( <i>Juniperus</i> )	3'-40'	Northern Redcedar is native to Florida, also Southern type ( <i>J. buxifolia</i> ); innumerable horticultural forms; foundation and group planting. D.
Vew ( <i>Taxus</i> )	3'-40'	Many species and varieties, including native <i>T. floridiana</i> ; hedges, foundations, groups. S.
Torreya	40'-60'	Handsome, Vew-like foliage; dense growth; <i>taxifolia</i> in Southeast, <i>californica</i> in Southwest.
Bald Cypress ( <i>Taxodium distichum</i> )	50'-75'	Deciduous evergreen, narrow upright growth, drooping fern-like foliage, native of swamps but thrives on ordinarily dry soils.
Live Oak ( <i>Quercus virginiana</i> )	40'-60'	Wide spreading branches, forming tent of dense shade; slow growth, long lived.
Holly ( <i>Ilex</i> )	30'-40'	Splendid small tree for landscape planting; native and exotic varieties thrive; individual specimens; hedges; mixed planting.
Magnolia <i>grandiflora</i>	20'-40'	Typical tree of the South, producing heavy shade; street planting; individual specimens; deciduous towards northern limits.
Acacia	10'-50'	Beautiful Fern-like foliage, yellow, lemon, or cream blossoms; evergreen in mild climates; graceful and charming.

### EVERGREEN SHRUBS (Southeast and Gulf States)

<i>Abelia grandiflora</i> (Glossy Abelia)	5'-6'	Charming, easily grown; foundation planting, border, individual specimen; tiny Arbutus-like flowers, mid-summer to frost; deciduous toward northern limits, hardy to southern New Jersey.
Coral Ardisia ( <i>A. crenulata</i> )	5'-6'	Decorative foliage, coral red berries; quite tender; lower South and Gulf, S.
<i>Euodia japonica</i> (Gold-dust Plant)	6'-10'	Spreading, shrubby; broad green leaves spotted gold; hardy to southern New Jersey. S.
Azalea	5'-10'	Wide variety; most prefer sun, some in partial shade; Indica especially fine; acid soil; summer mulch. S.
<i>Camellia japonica</i>	10'-20'	Small tree, shiny evergreen foliage, gorgeous blossoms in early spring; fairly moist soil, sheltered, tolerates partial shade.
Cestrum	8'-12'	Spreading, with climbing tendency; fast growing, slender, needs support; tender; lower South; <i>nocturnum</i> for night fragrance.
Cotoneaster	2'-6'	Excellent for foliage, flowers and berries; many hardy deciduous sorts are evergreen here. D. R.
Privet ( <i>Ligustrum</i> )	10'-20'	Several glossy leaved evergreen varieties, such as <i>Lucidum</i> ; hedges, mixed borders, foundations; extremely satisfactory. S.
<i>Lantana camara</i>	3'-6'	For low growing hedges; continuous bloom; foundation planting, mixed shrubby border.
Nerium Oleander	12'-15'	Slender, upright shrub, clusters of single or double pink flowers; fragrant; some shade; specimens, or shrubbery border; requires pruning. D.
Pittosporum	6'-20'	Large shrub or small tree; good proportions and foliage; white fragrant flowers, especially near coast.
<i>Nandina domestica</i> (Heavenly Bamboo)	6'-8'	Dense, shrubby; Fern-like foliage, bronze in winter; unusual, easy, satisfactory; hardy to southern New Jersey. S.

### DECIDUOUS SHRUBS (Southeast and Gulf States)

Crape Myrtle ( <i>Lagerstromia</i> )	8'-25'	JUNE-AUG. Broad, rounded, spreading, cut back and water freely for second blossoming; especially good in Gulf States.
Hibiscus, Chinese ( <i>H. mutabilis</i> ; <i>rosa sinensis</i> )	5'-25'	MAY-DEC. Tender branching shrub, excellent hedge or individual specimen; small tree in sub-tropics; Maple-like leaves, very large flowers all season.
Jasmine ( <i>Jasminum</i> )	3'-12'	MAR.-NOV. Many varieties; mostly fragrant; semi-climbers; foundation plantings; porch pillars, mixed border.
Coral Bean ( <i>Erythrina</i> )	2'-3'	MAY-AUG. Small shrub, long sprays of Pea-like blossoms; red berries; very decorative.
Pomegranate ( <i>Punica</i> )	3'-12'	APR.-SEPT. Showy orange-scarlet flowers; exceptionally ornamental fruit; dwarf form excellent low hedge; groups; pot or tub plant for porch; <i>granatum</i> hardy to Washington, D. C.
Tamarix	10'-20'	MAR.-OCT. Shrub or small tree; willowy branches, feathery foliage, delicate sprays of pink bloom; varieties for succession; back of border; hedges; stands salt winds. D. S.
Southern Crab ( <i>Malus pyrus</i> <i>angustifolia</i> )	10'-20'	APR.-MAY. Beautiful native shrub, fragrant pink blossoms in early spring; easy; shrubbery border; specimens.
Chaste-Tree ( <i>Vitex</i> )	15'-20'	JULY-SEPT. Bushy, upright; panicles of lavender flowers; new variety, <i>Macrophylla</i> , fine for late bloom. Also shrubs from Northeast and Northwest.

(Continued on page 72)



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**THE GARDENER'S FRIEND & OTHER PESTS** by George S. Chappell and Ridgely Hunt. "The kind that gardeners will tell all their gardening friends about. A grand gift book—and also to keep your self," writes Robert S. Lemmon, Managing Editor of House & Garden. Illustrated by Harniss. \$2.50. F. A. Stokes Co., 115 Fourth Avenue, New York City.

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**A SAFE SERVICE FOR ESTATES.** The National Association of Gardeners has the name of many men fitted by training and experience for the care of fine gardens and arboriums. The estate owner who wishes to engage a man for work of this kind can arrange, through the secretary of the Association, for interview with men fully capable of handling the position offered. This service is rendered without charge. National Association of Gardeners, Dorothy E. Kiel, Haskell, Secretary, 522-G Fifth Ave., New York City.

## FLOWERING SHRUBS

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**TREE PEONY BANKSII**, at Herbaceous Peony Oberlin Peony Gardens, Sinking Spring, Pa.

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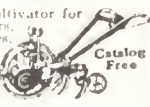
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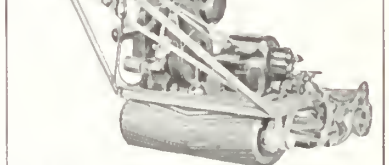
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## Horticulture marches on

(CONTINUED FROM PAGE 22)

view: pure white, real red and remembrance. No one of these goals has yet been reached, although much progress has been made especially toward white and remembrance; some varieties show a tendency to push forth a second crop of blooms in late summer, this repetition being commensurate with the abundance of water they received throughout the summer. The red is a little farther away, though I have seen seedlings which, with a little stretch of imagination, could be called red; but I will not be satisfied until I see an Iris of the Jack Rose red.

Space is lacking to mention the many improvements I have noted in all perennials, but just a word about everblooming Tritomas (Red-hot Poker) in many shades from pure yellow to glowing red. Phlox novelties are coming thick, with great variety of colors, forms and height.

Now among the shrubs: Rhododendrons are on the upgrade. Recent discoveries of new species in China and South Africa have permitted the infusion of new blood resulting in a greater range of colors and at the same time different forms of foliage, some extremely large and others quite small. Brilliant red, pure white, clear yellow now are colors that we can expect as well as all intermediate shades. The blooming season has also been considerably lengthened; *Rhododendron auriculatum* blooms in England in the middle of August with immense heads, pale pink, the individual flowers being over two inches across.

Philadelphuses are taking colors. This is good news as we are rather surfeited with the large amount of white spring flowering shrubs including many varieties of Mock Orange, but now we can break the monotony with pink and purple shades. Everblooming types are also available.

Why people should still plant common Lilacs I do not understand when we can have at the same price such beautiful ones generally known as French hybrids. Not only are their flowers more beautiful and more abundant but they bloom much younger, while it takes years for the common Lilacs to grow to blooming size. I wish there were a Judge Landis in the nursery industry to forbid propagation and sale of common Lilacs! The new hybrids are either single or double, with great variety of colors. The latest one I saw this summer at the great Lemoine's—pioneer and originator of the best Lilacs known—has great trusses of immense flowers fully measuring 1½" in breadth. It has been well named *Prodige*. A word to the wise: when buying Lilac hybrids demand that they be on their own roots.

No article of mine would be complete without my beloved Rose! What I have seen makes me most sanguine as to the future of the Rose. Hybridizers have heeded the general cry for plants healthier, sturdier in summer, more resistant in winter. For the past twenty years the continuous interbreeding of Hybrid Teas had weakened the

strain to the point of degeneration. New strains have been brought in; the Hybrid Perpetual, the standard point, has been reverted to. So there is a considerable improvement in the constitution of the coming Roses. The usual color range will be of the type Austrian Copper—*Lutea bicolor* called in French Capucine because the color combination recalls the Novitium, brownish red inside and outside.

It is strange how the same ideas color quests are simultaneous in nations far away from each other. Breeders of which have no interest with those of other sections. In the same march of breeding in England, Ireland, France, Italy, many and Holland. They formerly for their own local conditions, but thanks to the publications of the various Rose societies, hybridizers have a broader view and realize that the is now international and if they their fame to go beyond their borders, they must breed for conditions less favorable than their own, same time following the trend of vogues. The old system of crossing Hybrid Teas to see what will be is gone. Hybridizers have well-s plans of colors and carefully their progenitors. We will soon bevy of brilliant colors combined yellow that will relegate Talisman the has-been class.

And yes, the blue Rose is a reality. It comes from a new Rose of Czechoslovakia. It is a Hybrid Perpetual, and therefore hardy anywhere. The color, as described by its creator in Bohemia, is deep sky large, full and very fragrant; whether or not this color will hold good here remains to be seen. It is ready for distribution in the spring of 1934.

One discovery I regard as extremely important is a *Rugosa* hybrid with formed Hybrid Tea flowers of Capucine type, red inside and outside. The plant is considered so as to be usable for mass bedding, being of Radiance tation. Thus it makes the latest in good blooms available for regions where Hybrid Teas do not winter; a real triumph of hybridizers.

In Denmark, where the climate is rough on Hybrid Teas, a new str bedding everblooming Roses has evolved. It is a combination of several hardy races including *multiflora* the class has been named *Poly Hybrids*. The foliage and plant are the same as Hybrid Teas; the flowers, several together, are fairly semi-double and of all colors, even low, always in bloom. This new is a blessing for cold climates everywhere that Roses are used for mass color effects.

We all know that gorgeous scarlet Polyantha Gloria Mundi climbing form has been developed which will be a great addition to the collection of ramblers.

Verily, Horticulture marches on.

—J. H. NICHOLS

EDITOR'S NOTE: As Mr. Nichols points out, the new plants he discusses are not generally available as yet. But the time is rapidly approaching when they will be, so we present them here as a foretaste of what gardeners can look forward to enjoying before long.



## Fruit trees enter ornamental planting

(CONTINUED FROM PAGE 33)

at the Pears are stalwart and uncomplaining. They have, however, the advantage of allowing the sun to stream down in between them so that flowers may bloom and sway in pleasing contrast to their sturdy vigor, while in winter their bark stands out in velvet blackness against the snow.

The Pear tree is also charming when it is used in the manner of the Lombardy Poplar as a boundary to the garden. It makes, too, an arresting specimen tree. Such a one Edna St. Vincent Millay must have seen when she wrote, "White, incredible, the pear tree stands apart and takes the sun."

The most interesting treatment of the Pear I ever saw was in combination with the Quince before a house of French architecture in Winnetka, Illinois. There the entrance walk of broad flagstones was edged by rows of alternate Pear and Quince. The former grew freely, filled now with blossoms, now with heavy pendants of yellow-green fruit, while the Quince was kept pruned always in the semblance of a hedge. Even so there was some fruit for the prized Quince conserve of the family.

The Cherry tree, "An April day's delight" because of the dazzling whiteness of its blossoms, is one of the most appealing of the fruit trees. Shaped more like the Apple than the Pear, it is as pleasant as a shade tree in the garden or attractive placed at the edge of the lawn. One lovely effect I saw was

a Cherry planted in the far end of a narrow garden. Set beneath the tree was a small, wrought-iron green bench with a table nearby to hold the magazine, or glass that accompanies a leisurely garden hour.

All these trees—Apple, Pear and Cherry—will grow in well-drained, loamy soil even if it is sodded. Every alternate year, however, it is wise to give them a feeding with some good complete fertilizer. If a number of holes, eighteen inches deep and two feet apart, are bored with a crowbar under the outer extremities of the branch spread, and if another series of them is made between that outer circle and the trunk of the tree, and then all are filled to within four inches of the top with a complete fertilizer before the grass is pressed back into position, roots will always be well nourished.

Spraying should be regularly done according to directions which the Experimental Stations of State Colleges will supply. All agricultural counties have agents also who will gladly come to give expert advice upon the care of fruit trees.

The greatest difficulty arises in making a selection of the best variety of tree that will give both beauty of flower and foliage, and quality of fruit as well. Among Apples a good list would include the Twenty-Ounce, a mid-summer cooking variety with green fruit; the Delicious, a sweet, red Apple

(Continued on page 73)

## NEW GARDEN BOOKS

### GARDENING WITH HERBS

By Helen Morgenthau Fox

Herbs in the garden and herbs in medicines, perfumes, and as flavoring in cooking, are the subject of this new book. The methods of culture and the recipes are reliable, for the author has tried all of them out in her own garden and kitchen. Illustrated \$3.50

### CLIMBING ROSES

By G. A. Stevens

Successful growth and training of climbing roses are described by an authority. Mr. G. A. Stevens, who is now Secretary of the American Rose Society. Among the points of interest of this book is the story of the "everblooming rose." There are 4 color plates, 32 halftones, and many line drawings. \$2.00

### THE PLANT WORLD IN FLORIDA

By Elizabeth and Alfred Kay, after the late Henry Nehrling

The notes of a collector of tropical and sub-tropical plants reveal experiments, the growth of rare and little-known plants, and the life story of a naturalist who was an original and painstaking experimentalist. The book treats of palms, shade trees, orchids, bamboos, and bulbous and tuberous-rooted plants. Illustrated \$4.00

### WESTERN AMERICAN ALPINES

By Ira N. Gabrielson

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### GARDENS IN AMERICA

By Marion Cran

This is the story of how American gardeners look to the eyes of an English author-gardener, who knew the gardens of three continents and still found marvels to be wondered at in American gardens. For eight months Mrs. Cran travelled continuously and made a fairly representative survey of famous gardens and gardens deserving of fame, scattered over the East Coast, the West Coast and the South. The book is crowded with gardens and personalities and colorful narrative. \$3.00

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House & Garden's Gardening Guide

(CONTINUED FROM PAGE 69)

EVERGREENS (Southwest)

NAME	HEIGHT	CHARACTER AND USE
She-Oak (Beefwood) ( <i>Casuarina</i> )	30'-100'	General appearance somewhat like Pine; excellent for unfavorable locations, withstanding heat, cold, dry weather, alkaline soil; street. D.
Silk Oak ( <i>Grevillea robusta</i> )	75'-100'	Graceful tree, with very beautiful Fern-like foliage; peculiar yellow flowers 6' long; fast grower, good lawn specimen; drought resistant. D.
Carob ( <i>Certonia</i> )	35'-40'	Symmetrical form; dense glossy foliage the year round; deep rooted; long lived; street planting; individual specimens. D.
Flame Tree ( <i>Bottle Tree</i> ) ( <i>Sterculia acerifolia</i> )	40'-50'	Maple-like evergreen leaves, stunning background for the red cup-shaped blossoms or scarlet stem; unusual decorative tree.
Athel Tree ( <i>Tamarix articulata</i> )	25'-30'	An evergreen Tamarix, typical slender growth; gray-green foliage; hedge, screen, and specimen for hot, dry sections D.
Jacaranda	25'-30'	Handsome flowering tree, symmetrical growth, fanlike foliage; clusters of light blue flowers in spring; decorative; will not stand much below freezing.
Parkinsonia (Palo Verde) (Jerusalem Thorn)	12'-15'	Showy tree, unusual form, drooping, feathery, reedlike branches; bright yellow flowers; early summer; excellent protective hedge or screen for adverse conditions. D.
California Laurel ( <i>Umbellularia</i> )	20'-25'	Dark green leaves, long and narrow, similar to Eastern Laurel; yellow flowers; black fruit; shrubby border or naturalistic effect in landscape planting. Also most of those for Northwest and Southeast.

EVERGREEN SHRUBS (Southwest)

California Lilac ( <i>Conanthus</i> )	8'-15'	Upright or spreading, bushy; beautiful native; wide range of species and new horticultural hybrids; shrubby border and groups; some hardy to Oregon.
Bottle-brush ( <i>Callitemon</i> )	10'-20'	Exotic but thoroughly at home in southern California; rapid growing, heat and alkaline soil; cylindrical flowers of scarlet, crimson, or orange; garden decorations and color masses. D.
Nerium Oleander	15'-20'	Upright, slender, succeeding throughout California and in Arizona; mixed shrub border, individual specimens in garden; new named varieties. D.
California Coffeeberry ( <i>Rhamnus</i> )	12'-15'	Native, deep green foliage; wide range of soil conditions, sun or partial shade. <i>R. purshiana</i> similar but taller; black berries, mixed border or naturalistic effect. S.
Tamarix ( <i>argentea</i> )	12'-15'	Slender branches; feathery foliage; pink flowers in early summer, evergreen in southern portions. D.
Natal Plum ( <i>Carissa</i> )	6'-8'	Dense, dark, glossy green foliage, fragrant pure white waxy flowers; succeeds near coast and inland; edible Cranberry-like fruit, stands shearing well; splendid hedge or foundation planting; or for mixed border
Cistus (Rockrose)	4'	Compact, bushy; pure white crimson spotted or lilac pink flowers; drooping; good for walls, banks, foreground of border. D.
Fuchsia	3'-5'	Slender drooping shrubs, pendant flowers; shade and moist soil. S.
Lantana	2'-6'	Tall growing and dwarf forms; former for hedges, fences, shrub border, latter for garden edging, bordering walks; everblooming; full sun.
Cantua buxifolia	Trailing	Trailing shrub, bright red tubular flowers; trailing habit; banks, walls or terraces. Also those for Southeast and Northwest.

VINES, PERENNIALS, AND ANNUALS (Southwest)

NOTE: See list of Vines suggested for Southeast and Northwest, and remarks concerning Perennials and Annuals under Southeast Section.

What's new in building

(CONTINUED FROM PAGE 41)

polished by grasping the handle on the inner arm. Sturdy, light and durable, with nothing to get out of order and all metal parts protected against rust, the cleaner is built for years of service. Felt and chamois are easily replaceable. This is a product of the Better Appliance Institute.

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Pittsburgh Fence

## Fruit trees enter ornamental planting

(CONTINUED FROM PAGE 71)

of early fall; the Golden-Delicious, following with sweet yellow-green fruit; and Rome Beauty, a late fall, red, cooking Apple, famous for its heavy, deep pink blossoms and heavy bearing of fruit while young. Because Apple trees are long lived, and grow about twenty-five feet in twenty years, they should be planted about thirty feet apart. If the center is kept open by pruning, better fruit will result.

Pear trees may be planted about twenty feet apart as they are somewhat slower in growth. The Keifer is best for cooking and the Bartlett and Seckel for eating. Seckels are smaller, but very sweet and delicious.

Among Cherries the sour ones, Montmorency and Early Richmond, have bright red fruit. These are somewhat lower in growth than the sweet Cherries and are best set from fifteen to eighteen feet apart. Governor Wood is a fine, yellow, sweet variety and Black Tartarian, a good, black, eating Cherry. These last two grow to a height of twenty-five feet and should be planted at that distance apart. Sour Cherries grow more easily than the sweet ones, which are sometimes a little difficult to establish.

Peaches, because they need constant cultivation, will not accommodate themselves either as specimen or shade trees in sodded areas. They can be made, however, to add to the beauty of a garden as a background line. If the

vegetable garden, is adjacent to the flower garden, Peach trees may be grown at the edge of the vegetables and kept constantly cultivated, along with them. Peach blossoms are so brilliantly and exquisitely pink in April that some ingenuity is well worth exercising to bring their beauty to the lawn. The trees are, however, short-lived, hardly ever lasting more than fifteen years and, to be kept alive, they must be pruned severely and constantly. Their height seldom exceeds ten to twelve feet. Sandy soil to light loam will provide the best growing conditions.

Favorites among peaches are Pioneer, a good white, midsummer fruiting variety, and Belle of Georgia, fine for late summer. Among white Peaches it is what farmers call a "heavy cropper". The Elberta is the best of the later yellows while Golden Jubilee is the best of the early ones. Carmen and Champion have exquisite blossoms but poor fruit. One of the loveliest attributes of the Peaches is the amber hue of the leaves toward fall.

Crabapples, Quinces, Plums and Apricots may also be used in the manner of the ornamental fruit tree. All have a lovely period of flowering in the spring but the popularity of the fruit is so much less than that of Apple, Pear, Cherry or Peach that they are hardly worth considering here as dual purpose trees.

(Continued on page 74)

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**WAYSIDE GARDENS**

30 Mentor Ave., Mentor, Ohio

AMERICA'S FINEST PLANTS AND BULBS

# Wayside Gardens

## Fruit trees enter ornamental planting

(CONTINUED FROM PAGE 73)

For the smaller property owner where every square foot of space is valuable, dwarf fruit trees are excellent. At the rear of a white Colonial house I saw a most charming outdoor living room unusual because of its dwarf fruit trees. A stepping-stone path led out from the straight central hallway of the house to the garden. Half open Dutch doors all summer gave a long vista from the front of the house to the far end of the property. The end of that vista was a small white garden bench with Pear tree sentinels at each side. The length of the back line was hedged with two varieties of French Lilac—the really *Marie Legraye*. These bloomed exquisitely with dwarf Apple trees at the distant corners of the garden square, while the corners near the house were marked by dwarf Peach trees which flowered with the yellow Forsythias of the side boundaries. Within the fruit tree and shrubbery borders were the flowers. When I saw them, pink Bleeding-hearts, lavender *Phlox canadensis*, yellow *Albion saxatile*, the new Queen of Heaven purple Primroses, and clouds of pure white Pansies made an unforgettable accompaniment to the flowering Pear and Apple trees at the edge.

The value of the dwarf fruit tree is that it is in scale with the small garden. With the miniature trees the growing

proportions of the garden are sized and the whole appears large. It really is, like the stage and in a marionette show.

None of these dwarf trees is course, large enough to be the garden or "dining tree", but Apples, either those grafted on Paradise roots, which are very or those grafted on the Doucin which produce half-size Apples make small charming *allées*, grafted on Quince roots, and fruits on the Sand Cherry as spruces on the lawn or accent notes in flower garden, give lovely spruces as well as quantities of full-sized fruit.

For our own particular garden there seems nothing so "pleasant" the sight and good for food" ornamental fruit tree.

EDITOR'S NOTE: Of the photograph on page 33, the upper one is the house of Roger H. Bullard, architect, in Masset, Long Island. The one below is the Duncan Holmes garden at Wheatley Hills, Long Island; the lower one is the garden of J. & Fatio, architects, Annette-Hoyden, landscape architect. The photograph shows the East of N. Y., home of James J. Ryan, architect. The photograph on page 34 is the Breeze Hill garden of J. McFarland.



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**AN INTIMATE SECTION**  
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## MARCH PLANS THE JUNE GARDEN

If your gardening instincts sleep under a snow bank with the bulbs you planted last fall—now's the time to shake them awake.

Crocuses and hyacinths and the whole dynasty of tulips will soon hold court in your garden . . . but the glory of the June garden depends on the thought and care you give it this spring.

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# HOUSE & GARDEN

A Condé Nast Publication









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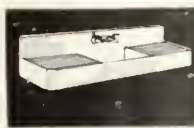
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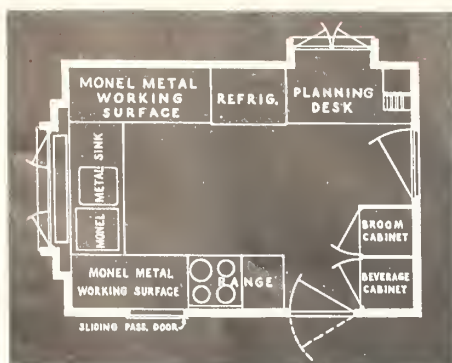
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Now that spring has moved right in on us it's time we began thinking of decoration in terms of the out-of-doors, and of course there must be wall-brackets of wrought iron for the sunroom and porch, our summer living rooms. The new design illustrated is especially graceful, made in the form of a curling vine with tendrils to hold two pots of ivy or flowers. Bracket, \$2.50. Hand Craft Studio, 820 Lexington Ave., New York

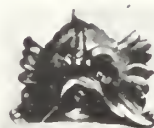


Those of you who kept your out-of-doors diet well balanced on the tea-spike last summer will welcome this new version which looks for all the world like an odd sort of cane and is made of hand wrought aluminum, than which there is no material more practical for outside use. It's non-rustable, and as easy to clean as a kitchen pot. The discs are decorated with a motif of oak leaves. \$5. Baphé, Inc., 15 East 48 St., New York



POSSESSING a natural beauty, the bench above will look as if it had grown in any garden in which it stands. Certainly its teakwood frame will last as long or longer than the trees there, and will weather to a lovely, woodsy gray shade. The scrolled panels as well as the braces are hand-wrought iron. Length, 5 feet. Price, \$125. Florentine Craftsmen, 45 East 22 St., New York

# Shopping



THE three beasts above were not filched from some sportsman's trophy room—they are fountain-heads, if you please. Even the tiniest of gardens needs a tinkling stream of some sort to complete it and it was with this in mind that I chose these small spouts. The topmost, a very seagoing dolphin, is of shiny bronze to which the passing years will add a lovely green patina. It is 7 by 5 1/2 inches in size and costs \$12.50. In the center is a green terra cotta lion measuring 6 by 6 1/4 inches; \$5. The third, a lead lion, is 5 1/2 by 5 inches; \$7.50. Erkins Studio, 255 Lexington Ave., N. Y.



BIRDS like these add local color to the rustic scene and have none of the disadvantages of their natural brothers. When you pose them where you think they'll be most effective, they'll stay there for their lifetime—which is practically endless. Bodies are terra cotta—baked so it does not crumble, and the legs are metal. Each feather is perfectly made, and in color rivals Nature herself. The smaller is 28 inches tall and is priced at \$20. The other, 32 inches tall, is \$35. F. B. Ackermann, 50 Union Square, New York



HERE'S a tool kit that is a tool kit—boxful of first aid for gardens assembled by an experienced nurseryman who can call a spade a spade and know what he's talking about. In this strong, laminated wood case, which measures 25 by 9 by 4 inches, are the following essential instruments for the earnest gardener: weeding hook, cultivating fork, a narrow and a broad trowel, heavy pruning shears, garden line, weeder and asparagus knife, flower cutting shears, grass shears, pruning knife, rubber kneeling pad, waterproof labels, folding rule, washable goat-skin gloves, and a garden guide. Box is waterproof and has a strong lock. \$15. Hammacher-Schlemmer, 145 East 57 Street, New York



THE old-fashioned Morris chair must have modelled for this modern one of rattan with adjustable back that should satisfy the most utter summer laziness. The seat, too, is pitched at a relaxable angle, and two removable cushions add their invitation to indolence. Frame is natural finish rattan, but may be had in colors. Cushions are upholstered in blue and green basket-weave material. \$33. Reed Shop, 203 East 49 Street, N. Y.



### Chrome-metal TABLE

### DECORATIONS

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Buoy, 4 1/2" . . . \$5.75

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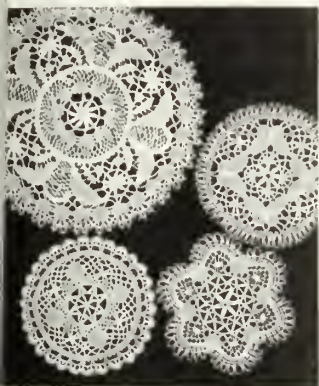
New Address:  
485 MADISON AVE., NEW YORK



# Around...



four little doilies below do look like snowflakes—and that's just why they're so effective on summery tables. Do you get delicious shivers down your vertebrae when you picture them as a background for those iced, warm-weather desserts? All are handmade of lace. The large size, 10 inches diameter, costs \$3 a dozen. The smaller ones are 6 inches in diameter and are priced at .95 a dozen. Oddities, 320 Fifth Ave., N. Y.



WHEN a bathroom is so small you can't swing a toothbrush in it, you need a hamper like this that also serves as a table for bottles and such. The secret is a panel in front through which deposits are made, the top remaining stationary. The whole measures 12 1/4 by 18 by 10 inches. White; decorations in blue. Other colors to order. \$28.50. Bain, 751 Madison Ave., New York



AT LAST I've discovered one way in which Charity can be made to begin at home, for the purchaser of the attractive tea set pictured above not only aids unemployed members of the architectural profession, but likewise acquires some very fine Lenox china. These tea things are ivory-colored, with reproductions in sepia of buildings important in United States history, drawn by Schell Lewis. The set consists of nine pieces including six cups and saucers; costs \$35. Tea plates, \$1.50 each. This set is sold by the Women's Division, Architects' Emergency Committee, 115 East 40 St., New York



BEDCLOTHING in Spring should look fresh and cool and summery by day and be comfortably warm by night—for this is a deceptive season when the temperature drops surprisingly at sundown. The coverlet above is a successful combination of both these qualities. Its calico covering is bright, sunshiny yellow patterned in red—the hand-sewn, scalloped edges bound in bright red to match. Inside is real lamb's wool. Quilting in a chrysanthemum design, is also done by hand. Dimensions, as cut, are 72 by 81 inches. In all pastel colors with contrasting binding, in either calico prints or small-figured chintzes. \$9.75. Eleanor Beard, 519 Madison Ave., New York



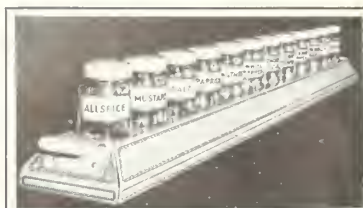
CUTLERY with rosewood handles is the last word in kitchen swank. The three pieces illustrated are stainless steel and have a de luxe mirrored finish. The large slicer, 8 inch blade, \$1.23; provision knife, 4 1/4 inch blade, .61; kitchen fork, 8 3/4 inches over all, .94. Wm. Langbein Bros., 48 Duane Street, New York. The cutlery is posing with a recent kitchen debutante—an oil-cloth in an apple design. Yellow and red, or green, blue or yellow with white. Per yard, .39c. Hammacher-Schlemmer, 145 East 57 Street, New York



CATCHING preserves on the ice-box merry-go-round, above, is Cook's newest amusement. This space-saving food container consists of a revolving platform supporting six individual lidded, transparent glass jars, each of which holds a quart of food. The clear glass shows the contents plainly. Large size, for 6 inch shelf, 5 1/2 inches high; small size 4 1/4 inches. Both 12 1/4 inches in diameter. Each \$3.50. Lewis & Conger, 45 Street and 6th Ave., N. Y.



ABOVE are a miraculous, fancy cookie press, that makes four styles of cakes, and a new midget beater. The beater is splendid for mixing small quantities, especially individual egg-nogs. You press it against bottom of mixing vessel and push stem up and down with one hand. Cookie maker, \$1.15; beater, .85. W. G. Lemmon, 820 Mad. Ave., N. Y.



## What Is a Kitchen Cruet?

A convenient and attractive device for holding condiments. The sturdy stand has 12 clear glass bottles with aluminum tops that cannot corrode and indestructible labels. Have it in either blue, green, yellow, or white to match your kitchen. Price \$8.50. Send your order to Kitchen Cruet Co., 230 Park Ave., N.Y.C.

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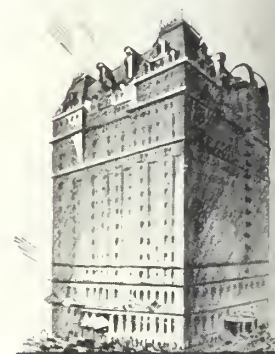
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(From an etching by Caroline Armstrong)

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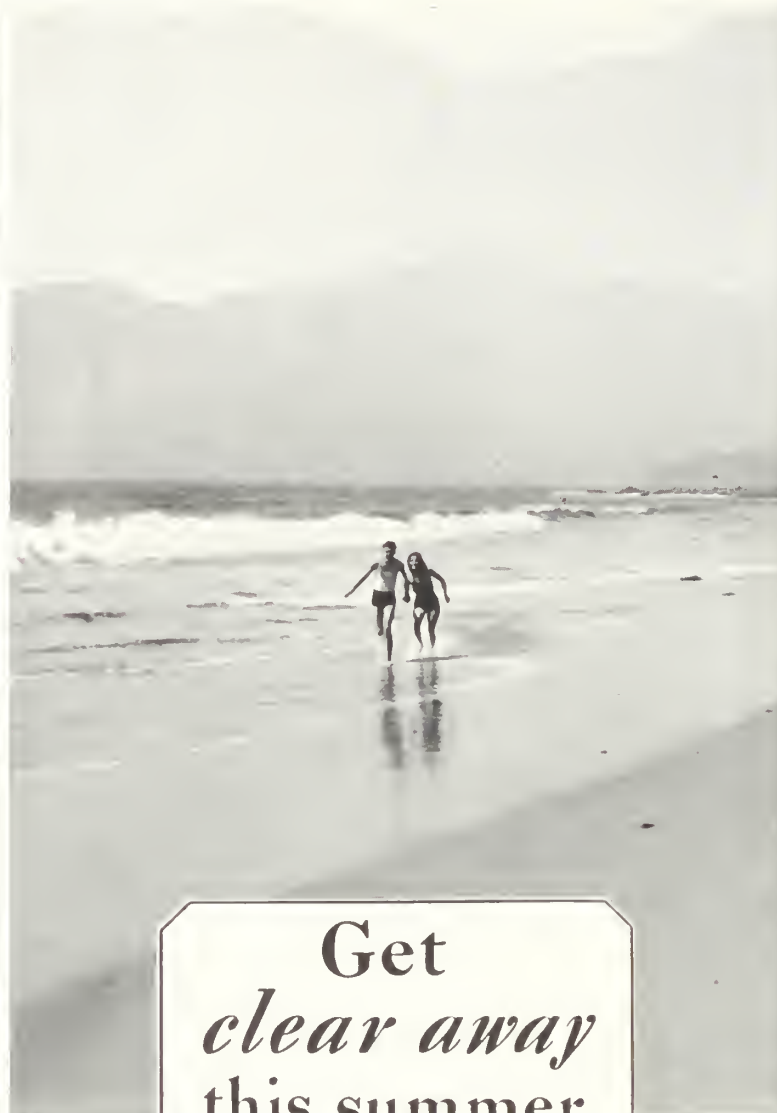
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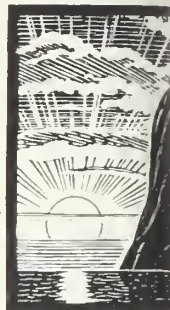
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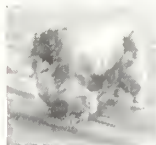
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**Speaking of my Rough-haired Dachshund**

By John V. A. Weaver

WHEN I say "Rough-haired Dachshund," I mean Rough-haired Dachshund. I don't mean a Dandy Dinmont or an Ayreshire, or any result of canine misalliance (love child? I suppose that would be a love-pup). I am always having to explain, argue, even battle for the racial and lineal integrity of my animal, and I'm getting pretty sick of it. He has a pedigree longer than yours, sir, and he belongs to an ancient, pure race.

He, too, has been wearied and disheartened beyond all bearing; fictitious insinuations are hurled at him by humans and dogs alike, and I have promised him that I shall give out the facts, once and for all. Hereafter, at the first leering comment about his ancestry, I shall bust you right in the nose. And I warn you to pass on the information to your Fido, because Mucki has my permission, at the first rude growl or lifted lip, to seize the most important part of his insulter's anatomy, and masticate it fifty times before swallowing. Only last week we had to remonstrate with a large Bostonian and his smug Bull-terrier; and when we recover, we shall attack them again. "Squashed Airedale," indeed!

We'll have you know that Mucki belongs to the oldest, the original breed of Dachshund. When first these intrepid animals were employed in the wilds of German forests to hunt mice and track down beetles to their very

lair, they all looked like Mucki; they all had the appearance of a rolled-up doormat on wheels. Since then, hybrids have everywhere reared their ugly heads, so that the ignorant think a Dachshund is that common creature, the sleek dackel, the animated blut-wurst, the pansy among pets. Some few persons are familiar with the long-haired variety, easily mistaken for your Aunt Minnie's old neck-piece. Nobody gives due respect to the aristocrat of the underbrush, and soon it may be too late. Mucki is one of the rare survivors from a harder, nobler day. May his tribe not follow into oblivion the buffalo, the carrier-pigeon, and the good five-cent nickel.

I hope I have been sufficiently emphatic about my paragon's noblesse. And now I'm going on to tell you on his other virtues. His appearance, for instance. He has been compared to a furry violin, but there is a stiffness about violins which might mislead you. Mucki says. Perhaps I had best say that he is built very much like an old cow on a smaller scale, of course. In fact, on practically no scale at all. This low scale must have some connection with the fiscal depression, because Dachshunds have obviously been anticipating the—er—readjustment from time immemorial. They are really happy only when depressed, and their bodies are symbols. I have good reason to sus-

(Continued on page 8c)

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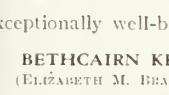
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## Speaking of my Rough-haired Dachshund

(CONTINUED FROM PAGE 8b)

pect that Mucki had a share in the crash, and that he sold short at the top. He has seemed so pleased at it all. He revels in cosmic melancholy; ever since he overheard the report that prosperity is just around the corner, he has been sneaking around every corner and lying in wait, presumably to bite or kick prosperity into flight. His endearing sadness, he knows, fits neatly into the picture, and he does not wish to be a contrast.

### PHYSIQUE—AND OTHERWISE

For his dejection has a tremendous charm. With his wistful whiskers and his pensive, intelligent expression, he is almost the image of George Bernard Shaw. Sometimes he reminds one of Senator James Ham (Pinkie) Lewis. His eyes, however, are large, soulful and sympathetic, like Clark Gable's. His figure, it must be confessed, leaves something to be desired. The front quarters (*vorschiff*) are supported by two large paws which are always spread in the first dancing-position, indicating thirteen minutes to three. A yard of round dog hangs down, almost resting upon the floor, until it is taken up by the rear paws (*hintertreppenhaut*) and at the end is a foot of tail (*fahrstuhl*) which is, even upon the saddest of occasions, in a state of perpetual commotion. The whole is covered with a burnt-orange shade of fluffy fur.

His habits are as fetching as his appearance. In the morning he sleeps upon one's bed, to which he has scrambled after scratching and whining until rage has forced capitulation; at mealtime he naps between chairs, where the maid can fall over him; in the evening he dozes upon the hearth, with his head in the ashes; and at night he can be relied upon to snore in the best chairs, which he scratches up a little. During his waking minutes, he has often been known to waddle several hundred yards—usually in the direction of food. The feeding problem is simple. He eats everything, including dress-shoes and silk neckties. He cares naught for romance, although I

admit he seems greatly attracted by tweed skirts.

He speaks German with a very guttural "r"—his accent is undoubtedly Bavarian, since he was born in Munich. This is noticeable chiefly in words like "hier", "wir", "dir", etc., or in the angry cry with which he warns off unwelcome intruders, the word "heraus!", delivered sharply and repeatedly. If he is pleased with the visitor, his courtesy goes so far as to express itself in a joyous "Hoch! Hoch! Hoch!". He has a good deal of difficulty with English; so far he has learned only one word, with which he invariably greets me. He cannot quite master an "I", so that I am always treated to a loud "Ierro!"

This greeting occurs with passionate joy if I have only so much as left the room for a few minutes. Other dogs may love their masters; I have never seen such capacity, in any living creature, for adoration and worship. It warms my heart, it awes me. His patience, his kindness with children is incomparable. I have seen my small son maul him, haul him around the room by his tail, ride on him, imprison his head in a water-bucket. Never a snarl or a protest, beyond a mild, dismal squeak.

### AND THERE ARE OTHERS

Get yourself a Rough-haired Dachshund. I found Mucki at the Hungaria restaurant in London. There are a dozen or more in England, and Germany holds a number of these treasures. I believe they can be discovered at several kennels in the United States. If what you look for in a dog is devotion, sympathy and personality, here is the ideal. And, best of all, he is guaranteed to provide you with a loud laugh every thirty seconds.

EDITOR'S NOTE: It is now a well established fact that the Dachshund is now riding a mounting wave of popularity in the United States. This is quite as it should be, for the breed, whether rough-coated or smooth, is eminently satisfactory.

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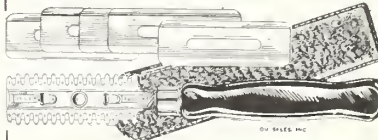


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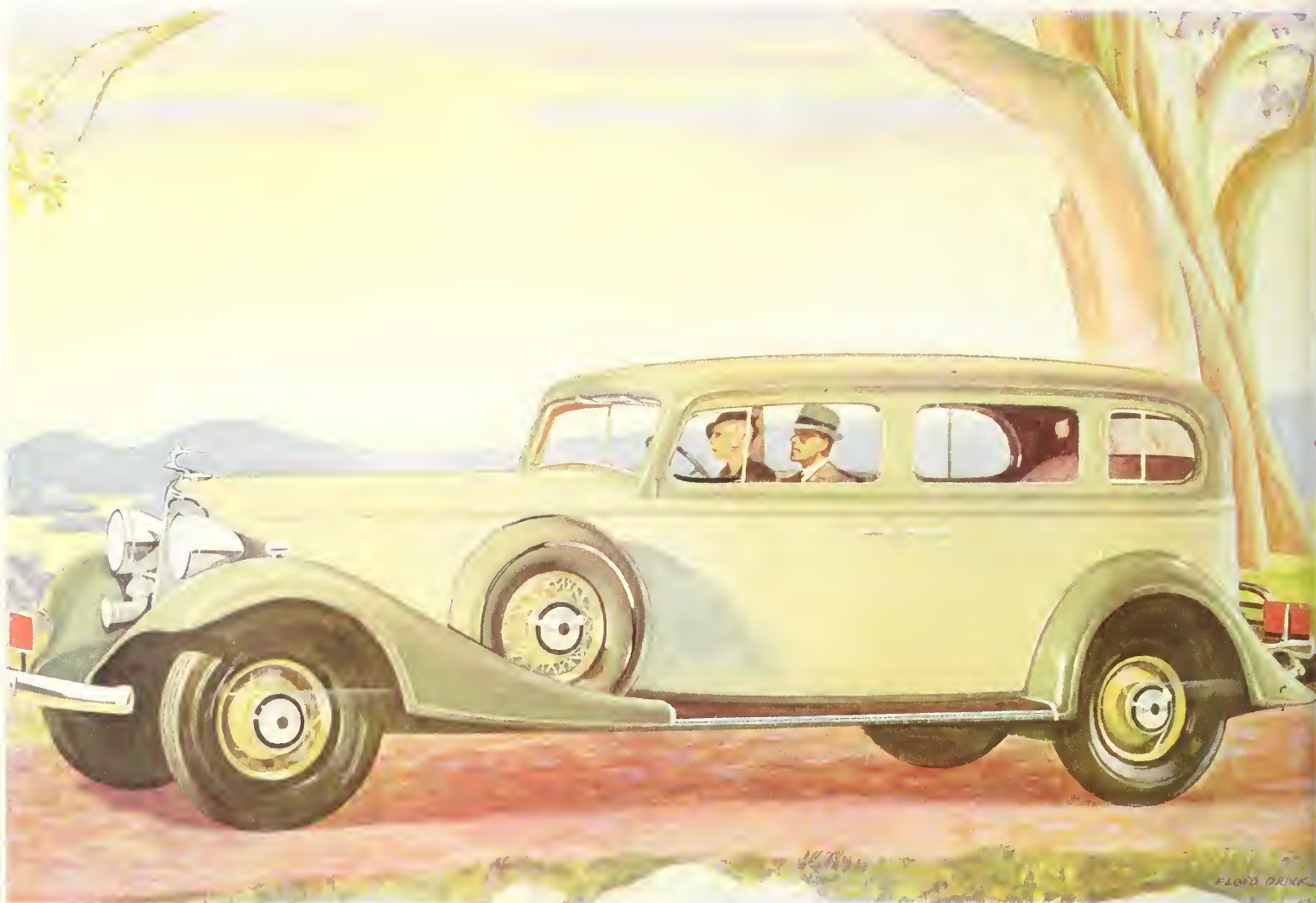
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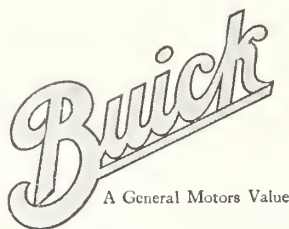


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*Q. Do you recommend only those schools which advertise in your magazine?*

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*Q. Do you give advice of a vocational nature to students who are rather at loose ends after their high school work?*

A. No, we prefer to leave such a diagnosis as they should have to specialists in the field who are qualified as vocational counselors. However, after the counselor's work is done, we are quite willing to step into the picture and suggest specific schools teaching the subject which is to comprise the student's vocation.

*Q. Why should a school in Tennessee charge almost half as much for tuition as one in New York State?*

A. In comparing two schools in different parts of the country you must take into consideration many other factors besides geography. Your first reaction may be that the less expensive school is low in academic standards. This may or may not be true, but you must also remember that this apparently "cheaper" institution is probably paying less for its property and buildings. The faculty, too, may require lower salaries. In general, we should never eliminate any school either because its tuition seems too high, or too low, until we know something of the factors mentioned above. If you will study the literature of the two schools you had in mind, you will probably find that these features account for the otherwise unexplainable difference in tuitions.

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# THE SEA



## WILLIAM McFEE

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to check his bearings by samples of the ocean floor. The  
Serry Gyroscope that automatically controls his course would  
my young days have been just a crazy engineer's pipe  
dream. The radio direction finder gives him his ship's position  
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him instantly of any approaching danger. Yet he and his  
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inventive genius may aid immeasurably, but it still is  
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# SOUPS

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# THE BULLETIN BOARD

**PORTRAIT OF A STUDIO.** The cover this month is a portrait of decoration in a studio. The artist who did the overmantel and, in turn, made the portrait is Louis Bouche. The owner is the Viscount Simon de Vaulchier and the apartment is in New York. Done with modern furniture and colors, the equipment of the room is very simple. Its focal point is the modern mural painted on glass by Mr. Bouche.

**VIRGINIAN GARDENS.** To some parts of the country gardens are a new story and to others an old one that grows richer with the re-telling. In Virginia are to be found some of the most beautiful and memorable gardens in the country. Softened by age, lush-grown in a well-tempered climate and hallowed by the association with garden lovers of the past who took pride in them, these Virginian gardens are worthy to be numbered among our national monuments. Starting on the 25th of April, an opportunity will be given the public to see these gardens. Under the auspices of the Garden Clubs of Virginia a tour will be made to one hundred gardens. Full particulars about this tour may be obtained from the headquarters of the clubs, which is at the Jefferson Hotel in Richmond.

**PINKS.** Down through the ages one of the pet flowers has been the Dianthus or pink and in the course of time and contact with many people it has acquired a multitude of names. *Dianthus barbatus* is called London Pride, London Tuft and Pride of Austria. *Dianthus caryophyllus* bears such common names as Gilliflower, Incarnation, Indian Pink, Jack (because they were sold by "Jacks" as the itinerant flower peddlers were called) Janet-flower, July Flower and Ley, the last an old Lancashire name. *D. deltoides* is either Maiden Pink or Meadow Pink and *D. plumarius* is Single Gilliflower. Small Honesty, Indian Eye, Old Thomas Tusser in his *Five Hundred Points of Husbandry* includes Pinks among the "herbes, branches and flowers for windowes and pots."

**CHINA AS HISTORY.** Those who enjoy collecting the porcelain of Chelsea and Bow and the ceramic glories of Meissen and Nymphenburg are, in a manner of speaking, collecting social documents. Apart from the historic development of its technique, porcelain also reflects the tastes and thought of its time. It epitomizes the fashions and social moods of its era. Without the conventions and make-believe of sophistication it can scarcely exist. There was the 18th century, for example. In painting Watteau and Goldoni expressed its coquetry and the little figurines—those dainty ceramic rogues of the era—substantiated it in biscuit and glaze. Eventually the influence of Wordsworth, Rousseau and Goethe produced a sentimentality that soon found its way into porcelain products.

**WHAT THIS COUNTRY NEEDS.** In addition to having a good five cent cigar, what this country needs is a good \$5,000 house. In the series that it is now running, House & Garden will show several of them.

**ANCIENT CUSTOM.** There is an old bit of doggerel that began—

*Two gentlemen their appetites had fed,  
When, opening his tooth-pick case, one said, etc.*

which makes us wonder if, among the variety of strange objects that collectors pursue and assemble, the tooth-pick case isn't as quaint as any to go after. They once were subjected to the silversmith's best skill and the fine craftsmanship of the worker in tortoise-shell.

## NOCTURNE

The windows of the moon grow bright;  
Across the dancing-floors of space  
The planets glide, each in its place;  
The *pas-scul* of a meteorite  
Flashes across and leaves no trace.  
The rose fills all the summer night,  
The fire-fly trims his tiny light,  
And Love seeks the enchanted force.

Deep in the woods the shadows dance  
With soft-eyed moon-beams hand-in-hand,  
And dreams in ghostly corners sit,  
And sentinels in copses stand,  
Guarding the silence exquisite;  
Check lies in check in endless trance.

—RICHARD LE GALLIENNE

**DATED.** The other day there arrived in the morning's mail an invitation to an exhibition of Early Modern Architecture. Possibly someone can tell us whether we are now in the days of Middle or Late Modern . . . and after that, what?

## DEDICATION FOR A BIRD BATH

Birds of all feathers, birds of bush and hedge  
Or distant meadow, wood, or mountain-ledge,  
This silver pool we place among the flowers  
For your delight, for your delight is ours.

—ARTHUR GUTTERMAN

**STILL MORE RECOGNITION.** A fresh index of the growth of ornamental gardening as a factor in American life is furnished by the establishment of a series of weekly lectures on landscape architecture at the New School for Social Research, in New York City. The speakers who have been chosen are all leading authorities in the horticultural and landscaping field, and their subjects deal with the history and design of gardens, practical considerations for selecting the proper materials, and the maintenance of the garden. This series began on March 1st and continues until May 10th.

**GERTRUDE JEKYLL.** The world of gardening suffered a great loss in the death of Miss Gertrude Jekyll, V. M. H. which occurred at her home, Munstead Wood, Surrey, England, in her 90th year, on December 8th.

Painting was her first choice of a profession, but the practice of this art was stopped by myopia. Substituting flowers for paint as a medium of expression, she turned to horticulture and interior decorating, and later to writing, becoming joint editor of *The Garden*.

She was the author of many well-known books including: *House and Garden*, *Wood and Garden*, *Wall and Water Gardens*, *Old West Surrey*, *Flower Decorations in the House*, *Annuals and Biennials* and *Colour Schemes for the Garden*.

Miss Jekyll was a successful hybridist and her contributions along that line have proved well worth while; *Nigella* Miss Jekyll (*Love-in-A-Mist*) is a general favorite, and The Munstead Poppy and Munstead strain of *Polyanthus* have found a place in gardens everywhere.

As a designer of landscapes, Miss Jekyll had few equals, and the gardens she made had a far reaching influence in molding the trend of gardening taste the world over.

In addition to this, her passion for beauty found expression in a variety of other ways. Owing to her retiring disposition, only her friends knew how variously gifted she was—there was hardly a useful handicraft which she had not mastered. Her accomplishments included modeling, carving, photography, carpentry, wood inlaying, wrought iron work, gilding and embroidery.

**A FRESH FIELD.** The prospect of beer staging a come-back some time this year has opened up a long dormant branch of the architect's profession. Right now a few drawing boards are busy mapping out brewery alterations. For the architects who will make their debut in this field, one of the architectural magazines has lately published a very comprehensive article on the planning of breweries. And since architects and decorators have already tried their imagination on the home bar and the artistic "speak," they doubtless will extend it further to include, when it comes into popular acceptance, again, the public refreshment bar.

**PERSISTENT SLUMS.** A generation ago New York City counted 640,000 family units of habitation—old law tenements—which at the time were outlawed as unfit or undesirable for living. Today, of this number 525,000 still exist and most of them are used. What is true of New York is doubtless true of many other cities. Eventually we will realize that slums must go and public-spirited citizens must work together for their abolishment.

**THOSE STATELY HOMES.** When one sees those stately homes of England which have served generation after generation and stood firm amid changes or changed with them enough to be habitable, one wonders why we can't have that sort of home stability here. The average life of all buildings in this country is approximately forty years. Nor is it the buildings' fault that this is so short. They become obsolete through changing human desires or economic trends or are destroyed by fire and other calamities. We buy a home with the eventual purpose of selling it. We move into a house with the assurance that we can always move out of it. Some even pray for a good fire. After seeing some of the horrible architecture and jerry building of these homes, such a prayer seems only reasonable.



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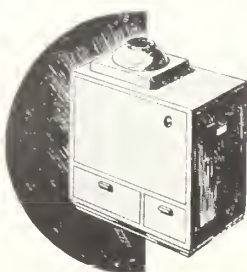
... Good-bye—  
see you again in 1983"

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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR  
MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT



Anderson McCully is one of that small, select group who have pioneered in bringing the splendid galaxy of our western wildflowers to the notice of American gardeners. She has been a plant lover from childhood and for years has lived among the flowers of which she writes



Robert M. Carrère, A. I. A., who begins a series of articles on Italian Provincial furniture in this issue, is an American who practiced architecture in Florence over a period of eight years. He has designed residences in Paris, Biarritz, Rome, Florence, Pisa and the Tyrol



Eastman Studds together with his partner, Harvey Stevenson, designed House & Garden's Fourth Little House and the Jeffersonian one in this issue. This firm was awarded Honorable Mention in the annual exhibition just held by The Architectural League of New York

WHO IS WHO IN  
HOUSE & GARDEN

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DESIGNS AND SKETCHES BY JAMES REYNOLDS

Where Lafayette once danced they still dance today







HARVEST FESTIVAL AT BOMBAY HILL

## Party dresses for country house fêtes

ONE late February morning in the 1780's two girls were industriously working on the ballroom floor of a country house at Georgetown, in Maryland. They were carefully sketch-

ing Roses in colored chalk—great Cabbage Roses and wreaths of Bay and garlands. Finally drawing their way to the door, they stood up to contemplate their handiwork. Roses everywhere! Roses fit for a hero! Heroes simply must have Roses to tread upon, and where could one get Roses in February?

That night the doors were flung open, and the first to tread that flowery floor was the Marquis de Lafayette.

Ever since, on the same February night, a Lafayette ball is given here at Tudor Place in Georgetown—given by the descendants of those who gave the first ball. In the semi-circular entrance hallway still hangs the portrait of himself that Lafayette gave to America Peter, hostess at the first ball. Today Armistead Peter, 3rd, is master of the house.

No longer do young ladies draw Roses on the ballroom floor. Instead the outside

of the house is decorated for the fête. Up under the eaves are hung great swags of red, white and blue satin cut in the form of ribbons and caught with gilded ornaments—the Fleur-de-lis of France and the American eagle alternating. At each side long streamers fall almost to the ground.

Over the door hangs a large circular plaque on which is painted, in relief, a profile of Lafayette. Large gilded leaves and tri-color ribbons surmount this and on one side is draped an American flag and on the other a French, with elaborate loopings of gold cord and tassels. Huge white candles thrust into black iron candelabra stand either side the door. This gay treatment, together with the other decorative ideas given in this article, were suggested by James Reynolds.

Decorating the outside of houses for parties and fêtes has long been a custom on the Continent. In some sections Americans venture to garland their doorways and windows at Christmas. Aside from this, all our party decorations are kept indoors. Why not start the custom of decorating the outside of the house? It lends an air of gaiety to your place. Your guests will catch the party fever as soon as they approach the house.

To see just how this Continental idea

could be adapted here, we have taken five types for five different kinds of parties. The Lafayette hall at Tudor Place has already been described. For an autumn party

a house in Lenox was selected, for a skating party a Long Island house, for a midsummer fête a New Jersey Dutch Colonial house, and for a beach party a duneside boat house.

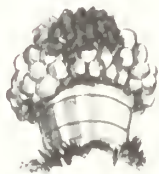
"Bombay Hill," the home of Mrs. Edith Morgan, stands on the crest of a hill looking toward Lenox. On all sides the farmlands stretch away to the horizon—soft meadows and rustling wheat fields and blocks of corn. To decorate a house such as Bombay Hill for a harvest party one might turn back to 18th century France for suggestions.

Over the entrance door and windows could be arrangements of golden wheat sheaves and corn shocks tied with brilliant green bunting ribbons in which are caught gilded scythes and rakes. At each corner of the house is built up a still-life arrangement consisting of a wheelbarrow, watering can and flower pots. The wheelbarrow and can might be painted a bright blue





STARLIGHT SKATING PARTY AT LITTLE IPSWICH



for the occasion. In the curve of the entrance stairs is another grouping of wheat and corn with pumpkins heaped around the base.

For a winter night skating party we chose "Little Ipswich," the country place of Mr. and Mrs. Chalmers Wood, at Syosset, Long Island. The house, as designed by Delano & Aldrich, is a classical one story structure consisting of the main body facing the entrance court, and two wings that extend from this to enclose a wide paved terrace that looks across a stretch of gently sloping lawn to a wide pond.

Since the house is formal, the decorations for this party would be consciously stylized. The entrance of the court is marked by facing sphinxes. Behind these, would be placed semi-circular fans of wire thickly covered with dark evergreen boughs and sprays of Rowan berries. The same kinds of fans could be used as lunettes over the windows, and the front of the chimneys marked in the same manner. Because of the charm of its silhouette, the house would be entirely outlined by a thick rope of evergreens. Mrs. Wood, having a penchant for swans, has used them as a decorative motif throughout the house.

One stands as a terminal to the entrance cupola, and is thrown into relief by the evergreen rope. At each side the entrance portico could stand others, made life size out of wire covered with white Chrysanthemums backed by a fan of evergreen and colorful berries. Since this is to be an evening party, both the entrance court and the pond would be made bright with flood-lights.

Even a small suburban type of house is adaptable to outside party clothes. Say a Dutch Colonial type such as is found in northern New Jersey and many another section. Proportions of these houses are generally excellent and they have an air of combined dignity and comfortable living. How could you enliven such a house for an early summer party?

The garden would be at its height and flowers plentiful. Choose a color scheme of orange, blue and white. A great rope of white Daisies and Black-eyed Susans mixed with green Oak leaves would festoon the dormers. The posts supporting the front roof overhang could be built up into pillars by surrounding them with fine mesh chicken wire. Three-fourths of their height would be covered by orange Marigolds. Then capitals could be made with fan-shaped bunches of blue Cornflowers and Delphiniums.

As the house in mind has an interest-

ing foundation planting of dark evergreens and other clumps of them at the entrance, these can be brightened by placing in front of them wooden tubs painted white in which are massed orange Marigolds with a center of blue Cornflowers. This gay idea is illustrated on page 21.

All along the Atlantic Coast, where fishermen put out to sea, you will find old barn-like boat houses. Roomy, graciously proportioned, their unpainted sides have faced the elements for many a year until the salt spray and burning sun silvered them to a beautiful soft gray. The owner of one of these barns might give a nautical party on some clear August night.

Long lobster-pot poles, bound together with ropes, are topped by globular ship's port and starboard lanterns of red and dark green glass. The great doors are flung wide showing a softly lighted interior with long trestle tables loaded with great pots of clam chowder, shrimp and lobster salad, brown bread and rum punch.

Draped over the doorway is a huge and decorative fish net. And piled about the entrance are amusing groups of giant starfish, cut from wallboard and painted, and glistening conch shells of purple, pink and white







PARTY dress for the house above consists of a great rope of Daisies, Black-eyed Susans and Oak leaves festooning dormers; posts are wreathed in Mari-golds with capitals of Cornflowers and Delphiniums

A BOAT house is made festive for a mid-summer party with lobster-pot poles roped together and hung with a huge decorative fish net. Piled about are groups of giant starfish and glistening conch shells





BUFFOTOT



## A new country house under old French roofs

THE country home of Mr. Tony Montgomery in Fucheroles, a small French village near St. Germain, is literally made up of a collection of old provincial buildings that were found in the vicinity and assembled into one large structure. The central tower is the only bit of modern construction

BEGINNING at the picture above, continuing on to the one at left, and finishing with the large view to the right on the opposite page, a fairly complete panorama of the principal façade of Mr. Montgomery's can be put together. The covered stairway shown at the far right leads to the servants' wing

OLD timbers from a market place in Brittany contributed to the construction of the cloister, which lies behind a typical French garden that appears to have been untouched since the days of *le Grande Monarch*. Note the frieze of angels' wings and banners faintly showing on the white cloister walls







## Rooms to grow old in



THE LAST decades have seen many specialists in the realm of interior decoration. A small army—the first brigade in the field—made a transient fame and some fortune as exponents of different genres in taste. That was all in the rollicking, free-spending period when the doors of Aladdin's cave were wide open and the appearance of the dragon, financial crisis, undreamed of in Wall Street fortresses. One hesitates to think how many years ago it was that Elsie de Wolfe sent the fashions of Versailles creeping uptown from Irving Place and Grace Wood began bringing to New York shipments of Italian wares she had inspired in the dusty workrooms of Pre Garibaldi factories still aware of an 18th Century tradition.

A tidal wave in taste—searching for betterment in house-turnishing—began in the Mauve Decade of the Metropolis. The walnut and rep., the gilt and plush, the bric à brac realm of smirking prettiness that knew little of the art of the great cabinet makers and was unaware of any serious study of color, crumbled away in a storm of awakening. The country began unfurnishing. Scores of new books on house-decoration appeared, a school to learn its first principles; the rare, old curiosity shops changed into antique shops and multiplied by the hundred, and the great department stores opened corners or floors devoted entirely to the craftsmanship of other centuries. The resurrection of the period room grew in such wholesale fashion and was so done to death that the term today is almost an opprobrious epithet. The decoration of the dwelling place had assumed such great importance in America in the nineteen-twenties that we stood in the eyes of art purveyors the world over as the golden gate for everything old or modern thought to have artistic value. Any careful study of interiors here, there and everywhere on the globe, reveals us as the nation possessing the highest average of good taste in every branch of artistry for the creation of a home.

RECENTLY making a sad survey of London's chief strongholds of interior decoration and finding some of the most famous marts gone—Parkenthorpe's in Ebury Street, and Francis Harper's in Chelsea, places where the great connoisseurs like Queen Mary came to browse and study—I chanced upon Robert Symonds who has assembled many perfect rooms and written numerous books on old English furniture that have given him an international fame.

"Nineteen-thirty-two finds us drastically dull," he said. "Few persons want any changes in their houses, and new rooms take over the contents of their predecessors. As for antiques—most former clients want to sell—not buy. I am about to embark on an adventure for the needs of the moment, the production of simple modern furniture and accessories founded on what is best in the legacy of the past. Each piece the work of an artist craftsman and made for durability. Good English furniture is rarer than ever, and a devastated stock market does not lessen its value. There is a crying need for new furniture to answer more than a

mode and replace what has gone to the lumber room. There will be more buyers for modern furniture when prospective purchasers are sure that it can never become an eyesore. I will build things that will live a lifetime with a man. We are all tired of changing fashions in decoration. I think it is about time to plan rooms to grow old in."

Rooms to grow old in! The phrase knocks at the door of every huntsman's house who has gone this way and that in the dim garners of the past. Every acquisitive antique lover in the course of the chase has created chambers for his spoils. In fact some of us can look back now to what seems a veritable chamber of horrors. Then there is that multitude that does not seek or experiment alone, but follows the sign-posts of what is said to be the latest idea in embellishing a dwelling place. The unthinking who want the ultimate gesture in such artistry would not bother so much about it if they realized that most new creations are rebirths. That popular bathroom with painted fish surely has an ancestor of a marble bath surrounded by a chiseled frieze of fish in a Renaissance palazzo; scenic walls as decoration for rooms exist in Pompeian dugouts, and metal furniture, thought to be the last word of the 20th Century, was a mode in Egypt centuries before the Christian era.

Nor so very long ago an English author who is expected to be waggish said that America was divided into two classes: the interior decorating set, and the others. I think many persons who might be included in the first body can remember the time when they embarked on assembling the properties which were to resuscitate a room in a clearly defined style. What was begun as a labor of love may have ended as such, or have become just sheer labor. The room from another age that flowered across the water usually has a supercilious quality in an American setting. Often it lives in a home like some unwelcome stranger.

We all know those spaces of foreign atmosphere that exist in many an average town or country house. They are happy enough talking their own language, but are unaware of any welcoming word in Yankee dialect. In time their perpetrator looks askance at them. The day dawns when he is quite sure that they would be better off in the land that gave them birth. But that land is too distant for the moving van. As a last resort there is always the sacrificial auction, or the second-hand shop. This is the sad lesson learned by every unthinking collector.

THINGS bought as treasure trove, unless they are the finest specimens known, cataloged and ticketed with the approbation of connoisseurs, become something near the rubbish heap when resold. So, when we acquire the quaint, and even the beautiful, we must pause a moment for surety to grow. Most collectors outlive the passion for quaintness; and as for those ambient realms beyond the homely and the unobtrusive commonplace, we must filch from them only what is necessary to our well- (Continued on page 68)





SAMUEL H. GOTTSCHO

## Architecture comes into the garden

THAT fine relationship which should link architecture and garden design is well exemplified in the approach to Mrs. Jean M. Schmidlapp's loggia in Cincinnati, of which Grosvenor Atterbury was architect. Neither planting nor brick and stone work is a thing apart; they literally merge one into the other and in so doing create a composition which is the essence of unity



# What's Wrong in This Picture?

How good a decorator are you? List the errors you find in each "wrong" illustration, then check your results with the accompanying "right" arrangement.

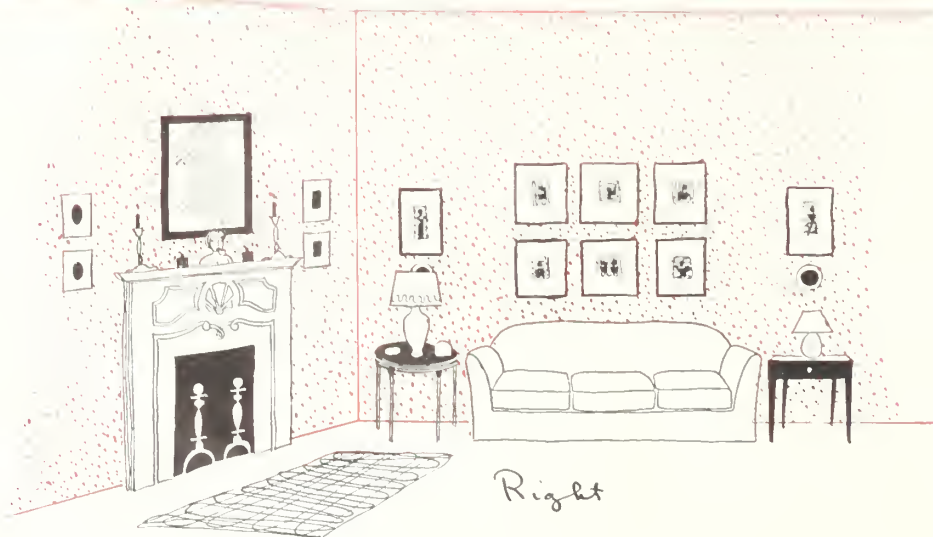


**Above:** Move the dressing table from the wall and put it before the window to be sure you see yourself as others see you.

**Left:** For your pictures' sakes avoid ostentatious frames and fancy picture cord or wire that shows. Frame all pictures in the same room simply and alike.



**Below:** The decoration of the mantel must not be unbalanced so that it upsets the equilibrium of the fireplace nor so obvious - see clock and candlesticks - that it is commonplace.





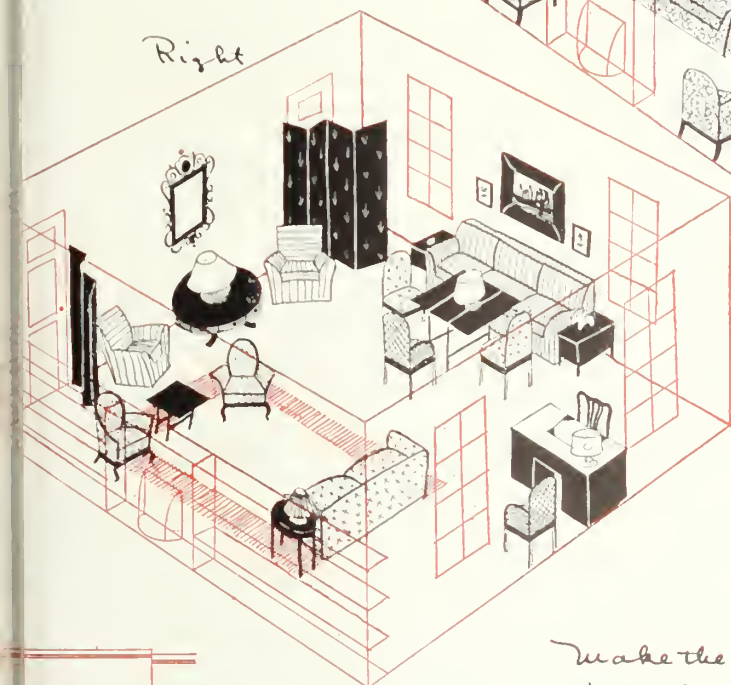
The piano should stand in a corner, facing the room, long side parallel to the wall



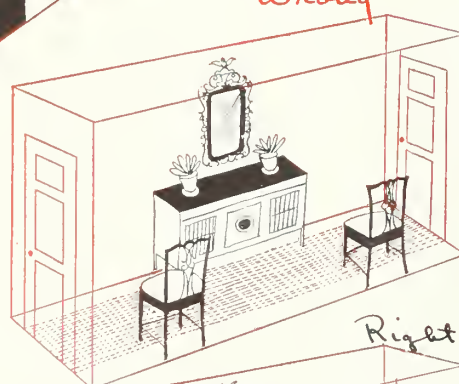
Corrections below: Upholstery varied; screens divided to hide doors; desk turned to get light from window; drop-leaf table made center of permanent bridge group; table with lamp made accessible to overstuffed chairs; rug made basis of fireplace group



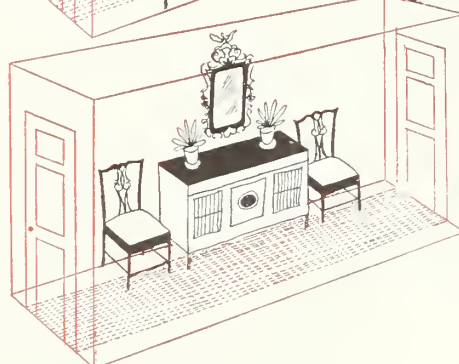
Right



Wrong



Right



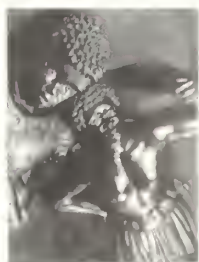
Make the most of space in a narrow hall. Place all furniture on one side to keep a straight course from end to end





## Blackamoors take an encore

Ruby Ross Wood



WE HAVE to go far into the past to trace the origin of the blackamoor in art and decoration—this absurd, delightful creature who has again become the fashion. Blackamoors were taken for granted for hundreds of years, just as were the dwarfs, their companions. The Chinese emperors sent dwarfs to Marcus Aurelius, and doubtless sent blackamoors also. These creatures were treasured for their strangeness. They

were called tools, and gave amusement not so much by their wits, as by their antics, their difference from the usual.

In the days of the Renaissance, women collected dwarfs and blackamoors as they collected jewels. Isabella d'Este had a great apartment built for her dwarfs in the Ducal Palace at Mantua, with low ceiling and marble walls, carved corner cupboards, and a grand staircase of their own. She doubtless had her blackamoors also for we find records of them at Venice at that period, and Isabella allowed no one to outdo her in picturesqueness.

I recall a painting by Titian of a lady sitting on a Venetian balcony, with an extravagantly clad blackamoor holding a parasol over her head. Another painting, in the Prado at Madrid, shows a blackamoor in a white robe embroidered in gold, carrying a crystal ball on which sits a red bird. I find a note in an old diary about this painting, which gives its date as 1462, which probably means they were popular in Spain then. We know that dwarfs were, and that Italian and Spanish ladies wrote to one another boasting of them. The French also adored blackamoors, particularly in the Rococo period.



A TYPICAL Negro huntress, with gilded feather headdress, dominates this antique Directoire bronze clock from Elsie de Wolfe. Blackamoors ornament the Venetian crystal bowl and candlestick. Gertrud



ANTON BRUEHL



I have an old painting of a Venetian blackamoor, the first panel of a long screen. This charming creature leads a white horse with pale blue trappings. He wears a red cape around his shoulders, enormous pearl earrings, and a gold collar as badge of servitude. His red boots come up to his calves, and above them are parti-colored hose. Equally decorative was a painting I once owned of a lady in a sleigh, pushed by an elegant blackamoor.

We also read of a favorite clock belonging to Queen Elizabeth on which a blackamoor perched, and in an old book of the Charles II period we see the Duke of Newcastle's Turkish and Barbary horses led by blackamoors, which places their appearance in England in the 16th and 17th Centuries. They were also in evidence at the court of Louis XIV. So we trace them to the 18th Century, when they became more elegant and less gaudy, and finally to the Victorians in the 19th, when they became tinselly and metallic, and gaudy again. And always, through the years, artists delighted to paint them, sculptors to carve them, potters to mold them. They satisfied the eternal longing for the exotic in color and costume.

Their costume is generally that of the East, of Persia or Byzantium. There is usually a turban, often a long Persian coat opening over bizarre and baggy trousers. They were also dressed as Mediaeval pages, with skirted coats and parti-colored hose. I have one in cream faience—a white blackamoor—who wears a Persian costume, and carries a bowl on his turban, and an apple in his hand.

We find blackamoors in porcelain, squatting on cushions, or leading rearing horses; in wood, with clocks inset in their breasts; in silver, holding trays before them; in Venetian glass, holding candlesticks, or with cornucopia vases behind them. We find them as standing wooden fireboards, brightly painted. Veronese painted them on (Continued on page 64)





**Y**ou don't have to delve into the past for decorative blackamoors. Above are four engaging gentlemen from modern Germany made of highly glazed, colored porcelain

**B**EARING luscious foods, the blackamoors above, 12 inches tall and garbed in vivid colors are suggested for a table setting, or as dining room mantel decorations. Gerard



**W**HILE the blackamoor suggests Victorian days, his costume is generally that of Persia or Byzantium, often bedecked with metallic paints and brilliant colors. Left. Two wooden types, Jones & Erwin

Two gallant guardians of a doorway, garbed in gorgeous coats of brilliant gold, with gold leggings, stand on fluted gilded pedestals. These Venetian types of painted wood come from Jones & Erwin



ANTON BRUEHL



## Now the rising generation turns to modern effects



BRULHI-BONNIE &amp; MARY

Tired of conservative designs in their tiny furniture, of anemic colors, of ruffles and ribbons, the youngest members of the family are having a fling at modernism with excellent results. Nursery and playroom furniture, not to be outdone by all the new grown-up pieces, has gone modern, a nice modern, with simple lines, smooth, sleek surfaces and the gleam of chromium found on so much good furniture today. Color effects are equally enterprising. Baby blues and candy

pinks give place to more vigorous schemes every bit as youthful. Even the new toy animals with their gallant markings and colors could only have come out of a very modern zoo.

The rising generation will be entirely happy in the charming nursery shown above, designed by Childhood, Inc. The gay, simple furniture comprises a bed, or twin beds, commodious chest, play table and four chairs, a practical toy cupboard, desk and night table (not shown), two straight chairs





CONDÉ NAST STUDIOS

and a comfortable little overstuffed chair. And to complete the picture, each piece has its own reproduction in miniature for the comfort of one's favorite doll. There is no carving or ornament on the furniture to detract from its simplicity and complicate cleaning.

While this furniture can be ordered in any desired color combination, the pieces above, painted soft periwinkle blue, are particularly engaging with lemon-yellow walls and a deep

rose-red carpet. Curtains, bedspread and chair seats are of festive red and white plaid cotton designed by Paul Poiret. Repeating all the colors of the room is a decorative modern mural made especially for this scheme, framed in rose red.

Not the least of the many gay accessories are animal cut-outs of thin wood arranged to form a border around the walls. These designs from Swedish peasant sources also come printed on paper. Children's clothes from Best.





TEBBS



The home of Mr. and Mrs. Vernon H. Brown at Southampton, L. I., follows with great fidelity design and details of houses of this character erected as early as 1660. Polhemus & Cottin, Architects. Henry H. Toucher, Landscape Architect.





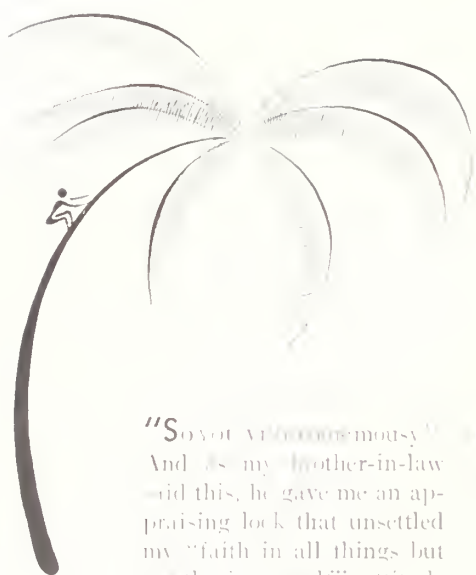


IN THE dining room the simple fireplace surround, built-in cupboards, paneled dado, pilasters and cornice all are perfect reproduction of authentic Colonial detail. An interesting contrast to the atmosphere of the other rooms is the solarium, below, a delightful combination of the old and the new in its treatment and furnishings. The living room, at bottom of page, has its fireplace wall covered in early American paneling that was taken from an old Connecticut house. The architects also supervised the interior decoration

A salt-box type Colonial house  
after the Long Island tradition







## Down the gamut of the tropic colors

By Agnes Foster Wright

"So you are mousy!" And as my brother-in-law said this, he gave me an appraising look that unsettled my "faith in all things but mostly in myself" attitude of mind. He examined slowly the collection of samples and watches that were thrown over the couch, picking up and then discarding with disgust one after another of the pieces I had gathered from shops of decorators and department stores. "No one asked you to snoop through my samples, and just why have I gone mousy?" "Why you poor pale anemic woman! There isn't a vibrant human color in the entire lot! Mousy I call them, washed out. What you need is a color tonic before you start furnishing that new house."

And it suddenly swept over me that he was right. I needed a color tonic indeed. Then I remembered I had in my purse upstairs the beginning of a cure for mousiness

the price of two tickets for the Caribbean Sea. I'd get color down there and I'd bring it home and flout it in the face of my adored and most abusive brother-in-law. I'd serve smoked glasses at my dinner table and sun helmets in my garden room, but I'd have color 'til it hurt.

On my way to the boat, I stopped at Schwarz and bought a water-color paint box and tiny sketch book. I was afraid the colors might pale in my mind on the trip north. People down there might think I was an artist sketching, but I would snap the book to before they could discover I was only making splotches of color. It was to be Nature's paint book!

What color I got! And with what vim I set out to select samples to furnish my new house! Again the heap on the couch. My brother-in-law examined, shaded one eye, lowered the lid over the other and whispered "Whew!" So I knew I was well started.

The house was new, a simple thing of seven rooms. We painted it yellow, with orange trim and bottle green shutters. In the solid wood shutters was a cut-out apple design, and the posts at the entrance were topped with large apples of carved

wood painted yellow with wrought iron leaves and stems. We called it "Little Orchard". A row of dwarf Appletrees lined the walk from gate to house. I wanted to have Orange trees up the path and wooden oranges on the posts after I'd been "tropicalized", but Appletrees grew in our locale and Oranges didn't.

I got bolts of Bermuda blue-green gauze and made glass curtains for all over the house, in double sets for up-stairs, where one likes the protection of a glass curtain but needs the top light for dressing and sewing. This was a lovely color for the bottle green shutters and rich orange of the window sash, and kept the outside look of the house from being tawdry, as a variety of curtains might have done.

At either end of the house was an octagonal latticed summer house painted bottle green, open at the garden side. One disclosed a terra cotta figure in the center, and lining the walls were shelves filled with plants of tropical origin—quantities of Begonias, Bougainvillea and Fuchsias forming a bower of green for the orange

terra cotta figure. The other summer house was a little bar, such as one finds in Jamaica at the small hotels. With gay bottles and glasses on the shelves, and a large low round tôle table and low chairs it was simple, comfortable and gay.

The hallway looked like the entrance into a tropical seaport, where the houses are washed in pale green, terra cotta, blue, yellow and pink. I'd found a modern blocked wall paper of all these colors and used a highly polished linoleum, like the glistening blue harbor sea, on the floor. The umbrella stand had white iron framework resembling rope, and above was a simple mirror framed in yellow bamboo.

The living room had a deep sand colored rug. In summer the wood floor was left bare with just a white, quilted felt rug in front of the fireplace; curtains were of thin sail cloth gotten from a ship chandler's down by the water front, bound with yellow. In winter the curtains were of Bermuda blue-green cotton velvet, thin and unlined, tied back with 4" grosgrain ribbon in a warm (Continued on page 66)

## Description of fabrics shown opposite



WHEN planning plaids for your gayest summer rooms, look at the design at the top of the opposite page, as cool and crisp as green lat-

tice work. Gingham from Altman. Reading on down, the next fabric running horizontally—a striped dimity in the ever smart red, white and blue combination, would make a festive dressing table in a country house. From James McCutcheon. Next is a heavy dress linen suggested for curtains or, if you are sufficiently energetic, for making your own country table cloth and napkins. Also from McCutcheon.

As stripes this spring vie with plaids, House & Garden suggests the green and white dress linen for curtains in a

room with green or white walls. McCutcheon. Next comes a Waverly chintz in smart colors from Margery Sill Wickware, and below this is another vibrant plaid that is called Durene Surah, from Altman.

The first fabric at the left running vertically is brilliant green linen twill from Elsie Cobb Wilson; next, matelassé cotton called Matamont, woven in a waffle design and available in many colors. Altman. The flamingo diagonally striped frieze, excellent for upholstery, also comes in white and in a beautiful yellow. L'Élan. The yellow next, dubbed Matelask, meets the vogue for blistered surfaces. This comes by the yard or made up into curtains. From Lord & Taylor. The vivid blue linen twill is from Elsie Cobb Wilson.





BRUEHL-BOUNGES PHOTO

CONDÉ NAST STUDIO

## Brilliant cottons to bloom indoors

WAKE up your summer rooms with curtains of crisp cottons, many from the dress material family. There are spongy cottons, matelassé cottons, cottons that look like waffles, as well as linens in twilled, tweed and crêpe weaves. Plaids are having a fling; stripes are among those present. Plain colors are brilliant; surfaces textury. Descriptions opposite





VEGETABLES IN A HALF CIRCLE



The vegetable garden laid out in the form of a half circle will produce just as well and look more interesting than one in the conventional rectangular manner. The rows themselves run straight, for ease in cultivation, and are made readily accessible by means of radiating paths. A flower border, broken midway to give access at the sundial, separates the vegetable area from the lawn and house

## Fresh flavors lift a vegetable garden's contribution to new levels • By M. G. Kains

THE DISCRIMINATING taste for fine texture and delicate flavors which characterize the choicer varieties of vegetables and the culinary herbs is as much the mark of the connoisseur as is appreciation of good music, art or literature. It reveals fineness of nature wholly lacking in those who merely live to eat or eat to live. So it is greatly to be desired that we extend our knowledge and appreciation of good things to eat by testing varieties and species which up to now may have been scarcely more than names to us.

Though commercial refrigeration and fast railway and steamship freight have made it possible for Mexico, Cuba and other warm countries to supply our north-

ern tables with "fresh" vegetables out of our season and thus tempt us with a far larger assortment to choose among than our northern gardens could possibly supply on the same day, nevertheless they can not compete with our home gardens in supplying refinements of quality and flavor. These are delights which we amateur gardeners can produce and enjoy irrespective of market supplies and demands.

The vegetables to choose first are the salads. So quickly do these lose their crispness, delicacy and toothsome-ness that it is not possible to market them in a condition that compares with that which the home garden product presents. Most city people think of salad vegetables as Let-





A LITTLE GARDEN OF HERBS

uce, Lettuce, and still more Lettuce! The reason for this is that "head" Lettuce—mostly of a tough variety that I shall not name!—stands long shipment and rough handling, whereas the delicate, delicious "leafing" varieties would be unsalable because transportation would smash them.

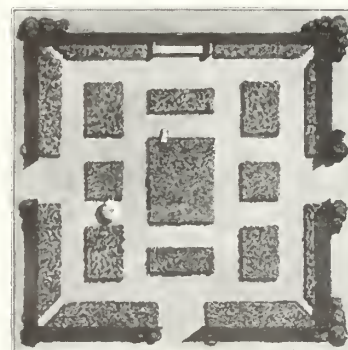
Here is where we home gardeners have the advantage, for we can grow at least a score of species of plants, to say nothing of varieties, which are outstanding salads and some of them useful also as "greens". Among them my personal favorite is Peppergrass or Garden Cress. In flavor it suggests Mustard and Watercress but is distinct from both and as a garnish it is fainter than either. Nothing could be easier to grow, provided that the weather is cool. Its seed must be sown thickly as early in the season as the ground can be worked, though one to three or perhaps four other sowings may be made at weekly intervals. When the plants are three or four inches high they may be cut with shears, washed and eaten with salt or dressing. If an inch of the stem is left in

the ground at cutting, a second and perhaps a third crop of tops may develop for later cutting. During September at weekly intervals a second series of sowings may be made to supply this dainty salad during the autumn months.

Mustard may be grown in the same way as Peppergrass and used either as a salad or a pot-herb as described below.

Watercress, which naturally grows in brooks, may be easily grown in any garden provided that the seed be sown or bits of stem planted in rich soil always kept damp. Where there is a brook that does not freeze too much, cuttings of the stems and leaves may be made all winter, but in the garden the plants are likely to be killed by alternate freezing and thawing. Beneath a greenhouse bench is a good place to grow a winter supply. Watercress is an ideal salad plant during cold and cool weather, but it becomes strong flavored during late spring and summer. Once started in a brook or a spring it needs no further attention as it is a perennial.

Other salads (*Continued on page 72*)



As an adjunct to the main vegetable garden there may well be a small enclosure within which rectangular beds separated by turf walks can accommodate the many kinds of culinary herbs. Often these plants are of distinct ornamental as well as practical value and well deserve the sort of display which is here suggested. A list of desirable kinds will be found in the accompanying text



**X + Y = Z, WHEN**  $x$  = present conditions  
 $y$  = a small expenditure  
 and  $z$  = a good investment

By Gerald K. Geerlings

**X**



Are your guests more welcome than their hats and coats? If your house lacks utility in dress and closet space, perhaps the vestibule can draw in its girth a bit. A shallow cupboard on one or both side walls can have flush doors appearing not very different from a plain wall surface.

**Y**

Here is the shallow coat closet, 6" deep or more depending upon conditions, provided with an upper shelf and pole to accommodate coat hangers. The old cornice moldings are re-used in this new development; the floor bottom is blocked up to bring it to the top of a new low base, flush doors are used throughout; there is no special millwork. Price for closet on one side, \$25 up; on two sides, \$40 and up.



**Z**



**X**

TYPE "A"  
(2 SOLUTIONS)

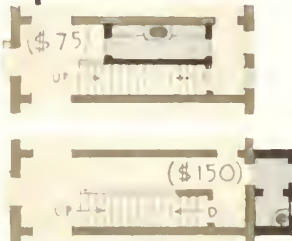


If your house will not accommodate coat closets in the vestibule, here are some other solutions. With a stair hall as in Type A, you may be able to squeeze a closet and inventory alongside the stair with a door fore and aft, as indicated under "A". Or if the hall is too narrow for such a scheme, a little less-to may serve to turn the trick successfully. Should the stairway be like the one illustrated by Type B, the stair-well can be enclosed.



TYPE "B"

**Y**



Upper shelf enclosed with flush doors in each of these three variations; coat hanger pole; stock millwork. Lavatory, \$31 up; installation, about \$65. Balance of coat (additional) is noted on the plans. Wall covering like Sanites, 90¢ per sq. yd. up, labor included.



(\$60)

**Z**





X



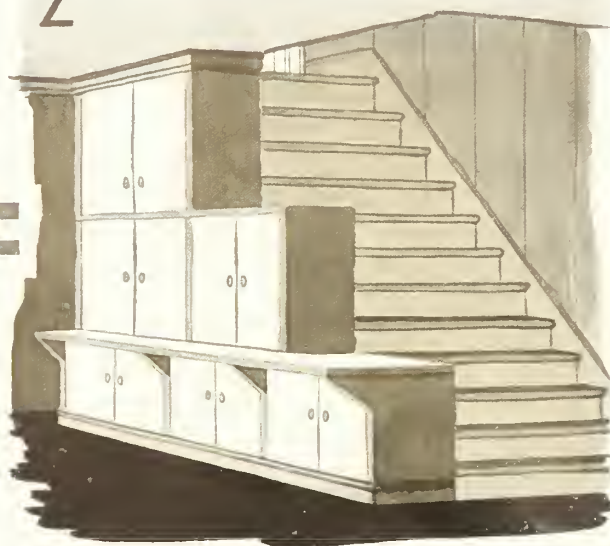
Supposing your basement stair has a trustworthy but unlovely railing, substitute cupboards for this-and-thata. If the stair leads to a recreation room, what a place for the bar when Repael comes!

Y

The cupboards are made with flush doors and provided with 2 shelves fitted behind each door. The wood recommended is white pine with oil and waxed finish, and the total height of the cupboard group is 7'. On these specifications the cost would run from \$35 up. If the installation is fitted up for a bar with more expensive wood and finish, \$50 up



Z



X



When a bedroom has surplus elbow-room but insufficient closet space, one possible solution is to build out closets on both sides of a window. The closet doors when open can be as decorative as when closed

Y

Bedroom 14' wide, with two closets each  $4\frac{1}{2}$ ' wide and 20" deep on both sides of window. Flush doors and pole for coat hangers. One shelf behind lower doors; floor blocked up to level with the top of a new low base. Old cornice members are re-used, for economy's sake. The cost complete runs to about \$60



Z



X



If your Young Hopefuls are struggling with the virtues of neatness, open shelves in set-back fashion will be a boon. Put-away drawers and a cupboard will be useful for the less used what-nots

Y

Shelves and end cupboard are 7' long overall; coat hanger pole in cupboard. Drawers under bottom shelf; painted woodwork. Completed cost about \$25



Z



Each month these pages present practical and inexpensive solutions for architectural, interior and landscaping problems which are frequently met. Yours may be among them; if not, a descriptive letter to our Reader's Service will receive personal attention





PODORFF

PAINTED MIRRORS

Four vivid new ways of giving glamour to mere walls





METALLIC LUSTER

**VIOLET** metallic luster in an abstract design of leaves and flowers gleams through the white paint in the treatment above. It was executed by Charles Howard for the dining room of Bruce Butfield's Victorian house. Table is white, chairs are in violet velvet.

**WHITE** ropes ending in carved wood tassels hang in great loops against dove gray walls in the New York home of Rose Hobart in private life Mrs. William M. Grosvenor, Jr. The hands are pale porcelain. Bedspread is ivory lapin cloth. Joseph Mullen, decorator.

**SPUN** glass wall paper, shimmering white, with a vivid green border, covers the walls of the dressing room at right. The plume chintz is yellow and green and there are other yellow notes in curtains and stool covering. Dressing table is gold mirror. Isabel Peirce, decorator.

**ELIZABETH ARDEN'S** bar opposite is immensely gay with gun-metal mirrored walls painted on the reverse side in a design of French officers in blue coats on dappled gray chargers. At each corner is the motif of a striped sentry box to carry out the military theme. Nicolai Remisoff, decorator.



ROPES AND TASSELS



SPUN GLASS WALL PAPER

THE 3





THE 3

In winter, Benno d. Tërey, interior architect, hangs his drawing room windows, above, in white moiré with plum lining and cords. The walls are yellow. The light of candles in old French candelabra creates a feeling of warmth

The same room, in summer, right, looks invitingly cool with windows only half covered in unlined, Nile green, blue and yellow chintz. Hand-tufted, white and gaily colored rugs replace more conservative winter floor coverings

**Decoration changes with the seasons  
in the smart New York drawing room**





# The background of Italian Provincial furniture

IN THE middle of the 16th Century the glorious sun of the Italian Renaissance had all but dipped below the horizon and the new day in the person of the French King Louis XVI had not yet dawned. In the long twilight of some two hundred odd years that intervened, the great artists and their pupils took to the roads leading across the Alps toward the new dawn, which was sensed rather than seen.

With the unification of France in the peace and prosperity that came with the cessation of hostilities, the French Kings turned their attentions to the arts, posing as great patrons in imitation of the Pope and the heads of the ruling Italian houses; they inter-married with the Medici, D'Este and Parma. These women, from the most highly civilized and cultured families in Italy or in the world at that time, brought to their husbands the grandeur of their enormous wealth, an appreciation of art, music and literature, a love of the classics and an understanding of Roman and Greek antiquities.

Where wealth and appreciation are combined with power, art thrives and the glow of a new dawn brightened steadily, till the Sun King burst upon the dazzled world. Versailles, the most complete palace in the world with its gardens, courtyards, minor palaces, orangeries, theaters, stables and coach-houses, was an entirely new type of royal abode and was much more complicated and thoroughly furnished than any other palace hitherto known. It incorporated many new contributions to the art of living luxuriously and introduced a new epoch of civilization much more complicated and perfected

## A logical preliminary to the study of this

### Continental mode • By Robert M. Carrère

than any that had been previously conceived by man. A profound change was made in all the details of the furniture that accompanied the new phase of the arts, dress and court etiquette.

Followed by Louis XV and the extravagance instituted by his mistresses, the court of France set the fashion in everything, from kings and the "Divine Right" down through the entire gamut of the arts, including Casanova's *Complete Gigolo*, to the finesse of a straw seat in Marie Antoinette's cottage kitchen chair. Le Nôtre, the designer of gardens; Mansard, the architect; Boule, Caffieri, Martin and later Percier and Fontaine, who accomplished their masterpieces in furniture, cabinet-work, metals and mirrors; the Gobelin tapestry works, Sèvres porcelain and countless other great names, famous today, sparkled and scintillated in that, the most elegant of all ages.

THE world sprang into a new fire of life. Inspired by the French example, England burst forth with a new array of artists, painters and writers, leaving Tudor gloom behind. Vanbrugh, Sir Christopher Wren, Reynolds, Romney, Chippendale, Hepplewhite, Sheraton and the Brothers Adam led and developed the new era in imitation of the French culture. This great modern movement (with deference to the theory of Relativity) brought life back to Italy, the originator of it all, as the real light shimmers its reflection in an old faded mirror.

From about 1750 to the end of Napoleon's domination in 1815, all Italian art—especially the furniture, metal work and the weaving crafts—took on the French vogue and pattern. The best craftsmen in Rome, Florence, Milan and Venice undertook to reproduce the French interiors, down to the smallest detail, while even coachmakers, wig-dressers and the Italian couturiers depended for very existence upon their ability to impart French elegance to their work.

As was natural, in the provinces of these capitals and throughout the lesser towns where the nobility had their country estates, the local craftsmen created the new pieces from hearsay, verbal description and memory, after returning to their shops

from the centers of activity. This inborn native taste for the Italian tradition, coupled with inaccuracies in their memory as to details and their natural instinct not to copy exactly but to substitute some original, ingenious method for getting around difficulties, brought forth a rather simple, original rustic furniture full of charm and naïveté. It compares more than favorably with the French Provincial in its relation to the finished pieces of the true Parisian cabinet-makers.

Since the furniture under discussion is of Italian origin but not of Italian inspiration, we cannot pigeon-hole it for the simplification of recognizing or studying it. It was produced during the reigns of Louis XIV (Luigi Quattordici), Louis XV (Luigi Quindici), Louis XVI (Luigi Seidici), and the period known as Empire (Impero).

The last is sometimes designated by antique dealers as Sette-cento, meaning 17th Century. The Italians always designate the century by the first two numerals. For example: 1700 to 1800 is known in Italy as the 17th, not the 18th Century, as in England and America. Where the Louis XVI simplifies itself into what we call the Directoire, it is known as the Neo-classic.

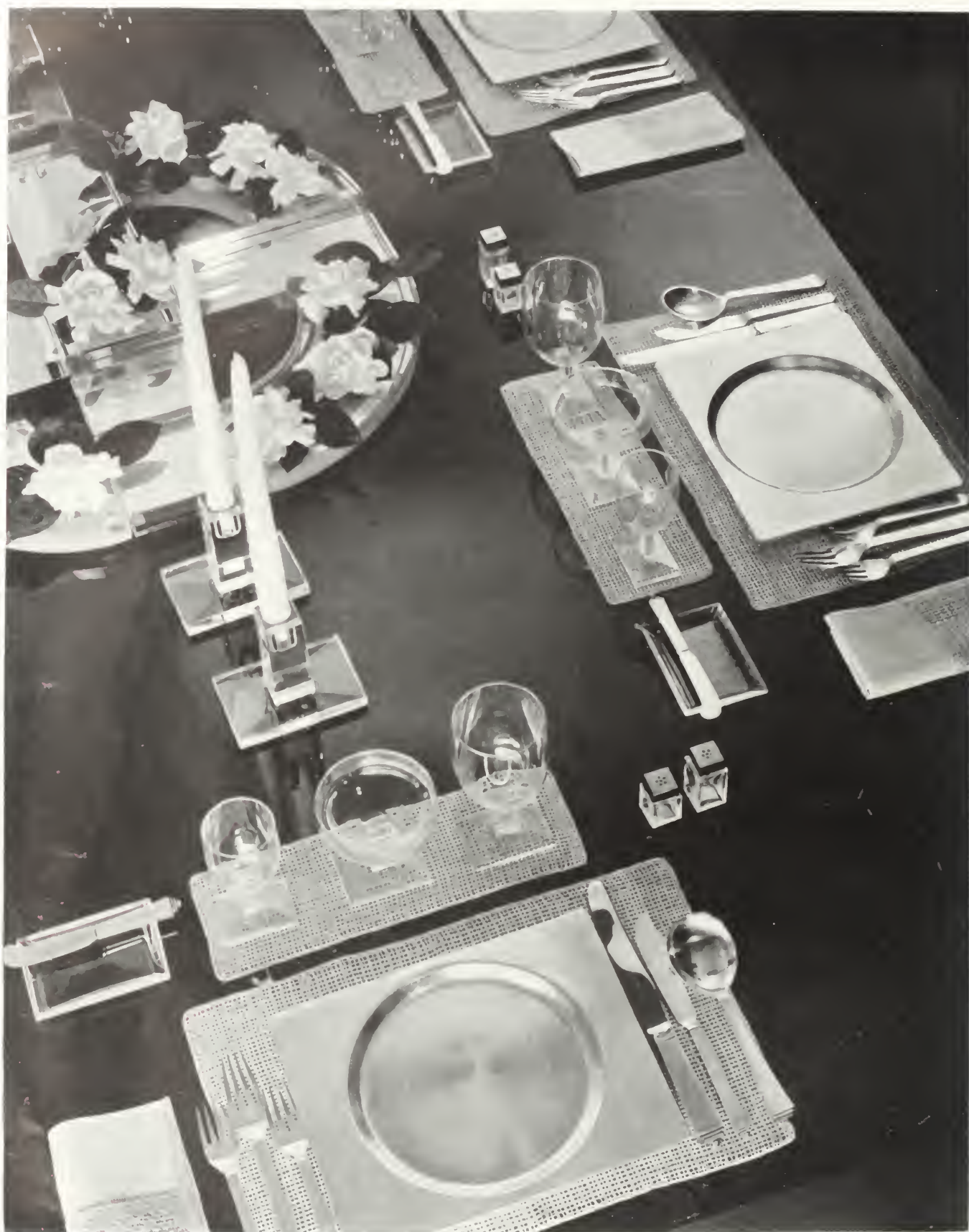
IN the north where Genoa, Turin, Milan and Venice outline a cross-sectional strip of influence across Italy, the French originals were much more closely copied, being nearer to France and in more direct contact with the latter psychologically. An intimate knowledge of local taste and tradition is necessary, however, to understand the differences we would find in the reproduction of the same model in each one of these different cities' surrounding country.

We would find more gilding around Genoa than we would about Florence; the taste in the former city was founded on commercial wealth and the love of money for itself, while in the latter great wealth always went hand in hand with the uttermost in culture and refinement. In the outlying country around Florence, workmanship and love of highly skilled carving would have taken the eye instead. Milan would have been (*Continued on page 68*)

BECAUSE it is our opinion that Italian Provincial pieces are ideally appropriate to the types of decoration that are now in vogue, we asked Mr. Robert M. Carrère, a well-known authority on things Italian, to write a series of articles dealing with this style.

It will be remembered that the revival of interest in such other furniture styles as French Provincial, Federal and Biedermeier were all predicted in the pages of *House & Garden*. With Mr. Carrère's series we continue the policy of keeping our readers informed of significant developments in decoration.





ANTON BRUEHL

RECTANGLES IN MANY MOODS

## Geometric harmony mirrored in black

PALE GOLD against misty black; silver, crystal and mirror; new shapes, new centerpiece, new linen—in short, a new table setting mirrored in black glass. Outstanding are rectangular service plates of gold china, and glass with rectangular stems and bases. Mats are hand-woven; white silk and gold threads giving a silvery effect. Centerpiece is mirrored squares, rectangles, and quarter-rounds holding Gardenias. From Mrs. Ehrich. Jensen silver



IN THE exhibition of Steuben glass designed by Walter D. Teague held recently at the Arden Studios was this dazzling table with octagonal mirrored top and an octagon of black glass in the center. On this plateau stand a mirrored bowl with eight-sided base, and four crystal prisms. The crystal service plates are octagonal with black centers. Glass is the Riviera pattern of delicate flowers. The flatware is Gorham silver in the Fairfax design.



OCTAGONS OF BLACK GLASS

A saucy ship with all sails set floats serenely on a mirrored sea unperturbed by savage sharks to starboard and pursuing fish astern. This nautical table decoration with candlesticks resembling buoys is of gleaming chromium. Plates are stainless steel, glasses thin as bubbles. All from Rena Rosenthal. Gray damask napkins with border design suggesting waves of the sea come from Mosse. The flat silver is the Hunt Club pattern of Gorham.



METAL SAILS A MİRRORED SEA

THE MODERN Empire glass below, with deep blue bowls, crystal bases and a cut pattern of laurel wreath, stars and dots, is hand-blown Steuben crystal designed by Walter D. Teague. The cloth is sheerest net transparent enough to reveal the sparkling reflections in the mirrored table-top underneath, and the modern napkins are of ivory damask with monograms outlined in black. Mosse. Flat silver is the Reflection pattern made by Wallace.

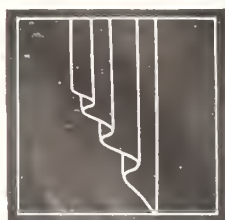
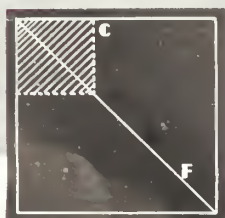
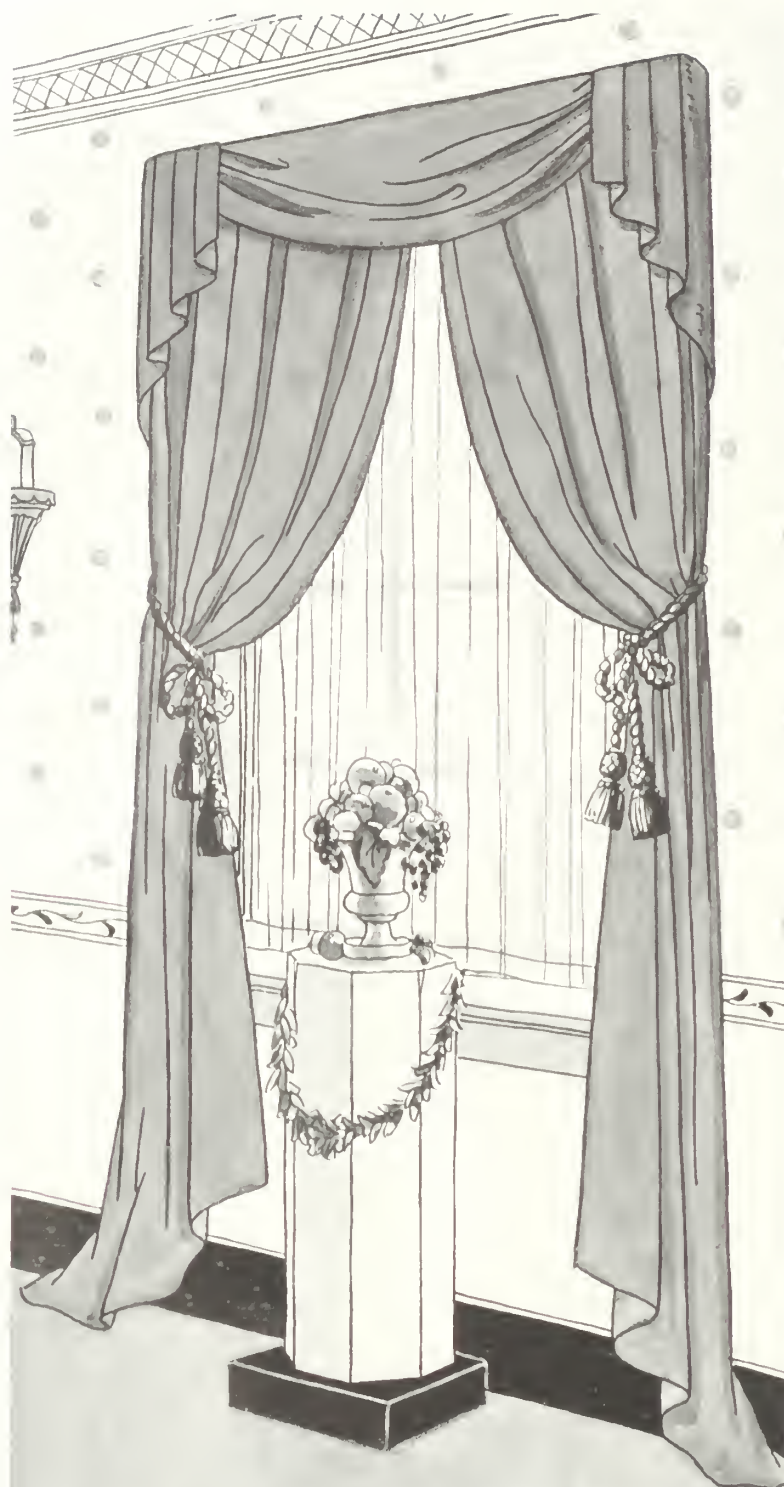


EMPIRE STARS IN BLUE CRYSTAL

ANTON BRUEHL

Three glittering new ideas for  
modern tables reflected in glass





**ABOVE.** Scalloped lower edge of swag for draped valance is 6" to 8" wider than valance board. Depth is twice distance it will cover when finished. For jabot—fold square of material (upper left) and cut off one point. With fold at lower edge (left) one side is shorter than other

## Curtaining at home

By Sue Pollins

**D**ISCARD your tape measure, invest in a yardstick. You are measuring and making your own curtains. Have your iron ready, for the successful curtain must be as carefully pressed as a tailored suit.

First, the glass curtains. Measure the width of the window nearest the glass to allow clearance for the shade. Decide on the exact location for the rod and measure from that point to within 1" of the sill. Be very careful that you measure every window in the room individually and measure them all from exactly the same points, because you will find a slight variation in the size of the windows in even the most modern house. It will prove most helpful to have your upholsterer install  $\frac{3}{8}$ " solid brass rods on all windows before you measure or purchase the glass curtain material.

For the width allow fifty percent extra for fullness unless the material is very sheer, then allow one hundred percent or more. If the material is pre-shrunk add 6" to each length; otherwise 9" to each length. Lay the material on your largest table with the edge parallel to the edge of the table. Place the yardstick at a right angle to the edge, mark with a pencil, cut along this line. Under no circumstances draw a thread for a cutting guide. Always cut the selvedge from both edges of all curtain fabrics as this prevents the material from sagging in the center.

Make the hems on the center front and outside edges the same width so that the curtains can be reversed when the front edge begins to wear. Turn the material back  $1\frac{1}{2}$ " on the wrong side, then turn again  $1\frac{1}{2}$ " to make a double hem, sew by hand or machine. If the material is narrow you may use a  $\frac{3}{8}$ " hem along the outside edge. If using net or other loosely woven material, insert a piece of paper between the fabric and the machine to avoid puckering.

**N**EXT comes the heading. This is double, using 3" from the curtain length—including  $\frac{3}{4}$ " each for the casing for rod and for the heading. Make the casing at least  $\frac{3}{8}$ " wider than rod and heading same width as casing. If material will not shrink, make  $1\frac{1}{2}$ " double hem at bottom; otherwise 3" double hem. Leave ends of hem open so you may insert rod when curtains are laundered. Let hang till almost dry, then press. They will hold their shape perfectly.

Perhaps the shades are worn so you can satisfy a long cherished dream—draw curtains. These are measured exactly as the glass curtains described above but are French pleated and hang to the bottom of the apron instead of to escape the sill. For the width, divide the width of the window in half, add to this the necessary amount for the front and back hems and 3" for each pleat. The



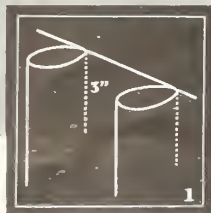
first pleat should be at least 3" from the center front and the others 3" to 5" apart. Add to the window length 6" for the heading and 6" for the hem. Cut the lengths carefully, sew side hems the same as for glass curtains. Insert a weighted tape across the full curtain width in the bottom hem, which must be double and may be either 1½" or 3" deep.

You are now ready to make the French pleated heading. (See diagrams below.) Make a 3" double hem across the top. Lay the material on the table with the top edge of the curtain against the yardstick. Measure from the center front 3" to the beginning of the first pleat, pin or baste a vertical pleat using 3" of material, measure 3" to 5" before starting the second pleat, make second pleat, proceed across the top until you have pleated the heading into one-half the window with leaving 3" plain at the outside edge. Starting from the top sew the pleats for a distance of 3" and tie the threads securely so stitching will hold.

To make a French pleat, take the center of the vertical pleat between your thumb and first finger, press towards the curtain to form three small vertical pleats. Tack the three pleats together for a distance of 1½" starting 2½" from the top. With your first two fingers spread the top of the pleat slightly apart, tack to the top edge of the curtain to cover about 1"; sew ring or hook in back of each pleat and one near the center front of the curtain, all far enough below the top of curtain so that the rod is well covered. A small brass ring attached to the outside edge in the heading, to be caught to a cup hook in the wood trim, holds the curtain in place.

OVER DRAPERIES usually cover all of the wood trim and hang to the floor. If the trim is very beautiful they may be set in nearer the window opening so as to show a frame of wood. This frame should be the same width at the sides as at the top. If the room is furnished with extreme simplicity the draperies may hang to the bottom of the apron. Avoid the awkward appearance of curtains hanging to the baseboard. Allow fifty-percent more fullness if the curtains are to draw, and 4" to 6" extra on each length for hem and heading. When purchasing patterned material you must consider the repeat. A repeat is found by measuring from a certain detail in one pattern to the same point in the next pattern. Divide the length of the curtain by the length of the repeat. Thus if the curtain measures 8' 6" and the repeat is 18", you need 6 repeats or 9' for each curtain.

Good quality satine in neutral color makes the most desirable lining. Before attaching the lining to the curtain, sew the bottom hems by hand on the curtain and by machine on the satine. Lay the curtain with the right side next to the table, place the satine on the curtain right side up and with the outer edges of both materials flush. Let the hem of the lining be at least 1" above the hem of the curtain. Turn the raw outer edges of both materials in between the curtain and the lining, baste and sew as near edge as pos- (Continued on page 65)



For French heading: (1) Turn 3" double hem at curtain top. Make 1½" vertical pleats 3" to 5" apart, starting 3" from center front. Sew down 3" from top. (2) Press center of pleat towards curtain forming three small pleats. (3) Start 2½" from top, tack small pleats together for 1½". Tack back of pleat to curtain edge for 1"



## House & Garden's own Hall of Fame



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MRS. TUCKFEMAN DRAPER



WALTER DORWIN TEAGUE



**MR. TEAGUE** For successfully designing practically everything from pianos and motor cars to pickle jars, but chiefly for his latest patterns in Steuben crystal which add new luster to American glass

**MRS. DRAPER** For the idea and decorations of the River Club for work brimful of originality, and for her latest venture—the remodeling of tenements into smart, inexpensive modern apartments

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PROF. FRITZ AUGUST BREUHAUS



GUSTAVO PULITZER-FINALI



BRUCE BUTTFIELD





## The old-fashioned tea party returns

By Leone B. Moats

THERE IS probably nothing duller in the world than a large, formal tea party and, on the other hand, nothing more delightful than tea-time spent with three or four congenial friends. Now that we have made the discovery that it doesn't take ten thousand dollars and a large crowd to have a good time, we are going in for charm, and yes, cosiness. There is a definite trend back to the sit-by-the-fire movement and more and more women are acquiring the habit of relaxing between five and seven and generally being in to their friends at that hour.

Another reason for the return of tea into popular favor is the reappearance of the curve in fashions. We are less worried about diet and no longer faint with horror at the sight of white bread or a slice of cake. This gives the ardent hostess a chance to bring out her grandmother's cook book, or a zealous cook a wonderful opportunity for inventing new varieties of cookies and sandwiches.

The fire-lit tea hour, with curtains drawn and candles giving a flattering light, is the perfect time of day for seeing one's best friends, for relaxation and intimate conversation. The heavy drinker can probably never be persuaded that the cup that

cheers is really tea, but there is nothing like it to pick one up, particularly on a cold, raw day. And there is something about the subdued intimacy of this time which loosens tongues and promotes good talk. If you like to be up on everything, this is the time when people grow most indiscreet and tell you all about themselves or their best friends.

There's only one room in which to serve tea—the most comfortable and friendly in the house. The formality of the drawing room has no relation to the tea hour. If you allow yourself the luxury of a boudoir, so much the better; otherwise repair to the library. The main thing is to build up intimacy with a drawn curtain, blazing fire and soft lights feeling.

Servants hovering around destroy an atmosphere of intimacy and they can be eliminated by planning the tea tray and the arrangement of the furniture with such care that they are not needed after the tray has been carried in. By placing yourself in the center of the room you make it possible for the guests to group themselves around you and reach for whatever they may want.

Go in for comfort—easy chairs and plenty of small tables for holding cups



TEAS OF HIGH DEGREE

and plates. It's a strain on the most bred-in-the-bone tea drinker to sit on a straight chair balancing several things at once, and men particularly resent having to do it. Here's your chance for charming appointments—fine lace and linen, delicate napkins and beautiful china cups and plates. The silver tea set will counterbalance the frills with an air of age and stability.

Have nothing on the tray that isn't essential to the serving of the tea itself; kettle, tea-pot, pitchers, sugar bowl, cups and plates, and don't forget the thin slices of lemon. All the food goes on side tables or on one of the very practical racks that can be carried about the room. One, or at most, two kinds of sandwiches, toast or hot bread and a dry cake make up an elaborate repast, the kind of tea that must be planned out beforehand. Never serve gooey cakes which require a fork (an extra thing to clatter to the floor) and are far too sweet to be washed down with tea.

Make no mistake—there's a real technique to serving tea. It's not an easy way of entertaining unless you do it so much that it becomes an every-day routine. It's surprising how few people have good tea, considering how very simple the process really is. There's nothing more to it than fresh water, that is, water freshly boiled. But it must not be left on the stove a moment after it has come to a boil—a thing practically impossible to make a servant understand. After that it's just a matter of washing out the teapot with hot water, putting in the leaves and pouring the water over them. Making your own at the tea table is (Continued on page 70)



SET IN BLACK, WHITE AND SILVER

ABOVE: Rare teas: Charles & Company, Fortnum & Mason, Vendome. (Left) Black and white table—chromium base—Deskey. All silver: Jensen. White and platinum china: lemon dish: Mrs. Ehrich. Napkins: Maison de Linge. Flower bowl: Yamanaka. Screen background: Frankl



## A Connecticut garden of marked diversity and quiet charm



THE GARDEN of Mr. and Mrs. Samuel H. Watts, in New Canaan, Connecticut, has been developed in such manner as to take full advantage of the sloping character and delightfully informal atmosphere of the terrain. It falls away gradually in a series of terraces to the rear of the long, low house and is rendered particularly inviting by the number of quiet nooks which the plan provides. One of these is at the left, at one side of the second lawn below the house. The flagging extends only to the turf proper

IMMEDIATELY adjoining the house is a grass terrace from which broad stone steps descend to the first real lawn, shown below. This area is roughly circular and enclosed with shrubbery and low trees among which the white flower clusters of Mountain Laurel are particularly effective in late June. From the foot of this lawn, in turn, more steps give access to another turf enclosure at the left of which stands the bench shown at the top of the page. Agnes Selkirk Clark was the landscape architect



GLENN H. VAN ANDA





GEORGE H. VAN ANDA



THE top of the page is the garden house which, the end of its long lawn panel framed by hardy perennials, terminates the vista which sweeps down from the residence terrace. Directly above is shown a corner of the woven willow fence which closes Mrs. Watts' cutting garden. The Rose is Mary Wallace. The photograph at the right was taken at the entrance to a small area entirely detached from the perennial garden, now used by the owner largely as a trial space for new plants.



## Here are Anemones to span the garden year

By Anderson McCully

ANEMONES, famed Windflowers of the Greeks, are an entrancing family of wide diversity. First blooms to greet the spring, last flowers to bow down to the black frosts that follow the flaming tints of fall, there are even sturdy members of the family to carry dauntless through the winter snows, touching elbows with the Christmas Roses.

Of course, long period of bloom is not quite enough to recommend a flower to us. We must have charm and beauty as well, fine colors, good habits; and for so many months of close acquaintance, variety in large measure. Anemones bring us all these lavishly, and above all else are they most open handed when other flowers flee the cold and dreary months.

So wide is their diversity that the five

different groups seem almost to make up five different families. The woodsy group that tuck themselves away among the Ferns and Columbines to speed departing snows are perhaps the most familiar, though in general we know so few of its many charming members. It is ideal for that difficult shady side of the entrance, or beneath the Rhododendrons of the driveway to cheer our returning steps with spring's promise. The Hepaticas closely resemble them in their needs and early bloom, but are more often found in a lime or neutral soil than the acid of the Rhododendrons and conifers. Opposite statements are often made by authorities for Hepaticas, and I doubt if it is a matter of extreme importance. What really is imperative for both groups is a light, moist, cool soil rich in leafmold, with considerable sand in its makeup. The majority need at least half shade, though a few prefer a little more sun.

*Anemone blanda* is among the latter, and is particularly happy creeping out from the protection of small shrubs as already suggested, or dancing among the

stones of the rock garden or pool edge. It is usually the first of the woodland claret to bloom, and bears rayed flowers of soft but brilliant true blue. There are also pink, purple and white forms. As this disappears completely from view as soon as it dies down, usually in March, the small bulbs may be tucked in easily among the plants of other kinds that come into bloom during the months that follow.

*Anemone nemorosa* and the more fragile *A. quinquefolia* are perhaps best known of this woodsy group, and follow with their pinkish white blooms in late March. There are numerous varieties, and they are good companions for the Lady-slippers under Azaleas, Rhododendrons or Pines.

*Anemone narcissiflora* will carry on through April into May. This is a little taller, about twelve inches, with blooms that have been likened to Apple blossoms, and fan shaped leaves that are deeply cut. It is happy in either shade or considerable sun, and particularly lovely among small Ferns and alpine Columbines. Violets, Bloodroot and Trilliums are also good companions.

The well-known Wood Anemone (*A. sylvestris*) carries on through May, bearing white flowers on foot-high stems. Like all this group it is well among ferns. Myrrhis and Teucrium, as well as Heuchera, might also be added.



ST. BRIGID IN BUD



DOUBLE ST. BRIGID



A. OCCIDENTALIS SEED HEADS



ANEMONE OCCIDENTALIS IN BLOOM





BRIGID, OPEN



VERY DOUBLE ST. BRIGID



BLUE ST. BRIGID



AMERICAN PASQUEFLOWER

More precious is the newer comer to our shores, *Anemone rivularis*, that blooms through later summer into fall. This is a visitor from the Himalayas, found too in Ceylon, but trustworthy and hardy. The white flowers are borne in loose shower-like heads about twelve inches high, and carry a blue reverse. This is also a happy waterside or bog plant.

When we leave these Anemones of the woodsy and wilding corners we must alter our treatment considerably. The alpine section does approach them somewhat closely in that it needs a deep, rich, cool soil, spongy in texture; but as a class, they ask for half-sun at least, and in such climates as our North Pacific Coast, are happier with all that Nature sends. *Anemone alpina*, *A. sulfurea*, *A. vernalis* and the Pasqueflowers are all truly handsome.

The Pasqueflower (*A. pulsatilla*) is the best known of these, and with its many varieties and close allies forms a division within this group, often alluded to as field Anemones. Many of them come from lower altitudes, particularly the American Pasqueflower (*A. p. nuttalliana*), which does best in full sun, a sandy soil, and very good drainage.

The great beauty of these Pasqueflowers is in the long silky hairs that clothe not only stems and buds, but blooms as well. The normal color is rich purple to lavender; but there are white, red and pink varieties. The flowers come through April and May, appearing first very close to the ground before the leaves expand, and later rising to as much as ten inches with the developing foliage.

*Anemone halleri* from Switzerland is outstandingly a beauty of the Pasqueflowers. The large blooms are held nearly erect on five or six inch stems, and are a

rich violet that varies at times to white or pink. The whole plant is shaggily silky with long fine hairs. The leaves make a splendid tuft after the flowers are over. This has a deep and tough root, and is usually more satisfactory when raised from seed. Give it deep loam and sun, preferably in the rock garden.

Earliest to bloom of the alpine group is *Anemone vernalis*, "lady-of-the-snow". This is a beautiful small opal-tinted Windflower, clothed in long bronze silk with threads of silver. The starry, golden stamened flowers glisten against the flat rosettes of small finely cut foliage that seem almost to push away retreating snows. This does well in the earthy moraine, or may be given a pocket with leafmold in the rock garden.

The light lilac *Anemone alpina* is very closely allied to the white *A. occidentalis* of our western mountain ranges; while our *A. drummondii* replaces the European *A. baldensis*. *A. sulfurea* is a variety of *A. alpina* with even larger, downy, sulphur-yellow blooms. These are all truly mountain flowers, of more substance than the woodsy group, fine in bloom and foliage, and hardly less attractive in seed, when the silky, whorled achenes rise high above the splendid, finely cut foliage. They tend to April and May bloom in gardens.

All these alpine and meadow Anemones are inclined to have long tap roots, and are often handled from seed, which germinates very easily if sown immediately after ripening, though old seed sometimes remains dormant for twelve months.

Japan and China have sent us an entirely different group of fall border Anemones. Best known is *A. japonica*, now available in nearly a dozen named varieties all of which are good. It is to be had in silvery pink, white, red, and rose in both single and double forms.

While it begins to bloom in late summer, the Japanese Windflower is one of the last to be frost killed in fall. *A. hupchensis* is a miniature form with pale mauve flowers in August, and has come to us from Central China. *A. vitifolia* is a beautiful branching white of this group, but probably more tender.

These are all sizable plants, ranging from one and (Continued on page 75)



## Flaxflowers for dancing in the sunshine · By Louise Beebe Wilder

THERE are in the garden, as in the world of human beings, individuals who make a great noise, who occupy much space, who count definitely and solidly in the general scheme of things. They are important necessary in fact—in both spheres. But there are also those whimsical, light-hearted persons (or plants) who diffuse a gentle gaiety from odd corners and who achieve grace and subtlety in unconsidered situations whose mission is as important if less definite. In the first category, speaking now wholly of the garden, belong the Phloxes, the Delphiniums, the Helianthus, the Hollyhocks. To the second, among others, belong the Flaxflowers, or to give them their proper name, the Lin-

ums. The garden would be a poor place indeed without their type.

The Linums belong to the order *Linaceae* and comprise, according to Nicholson, some eighty species of annual, biennial and perennial herbs and shrubs that abound in all the temperate regions of the earth but are rare in the tropics. Only a tithe of these are in cultivation, a very few in general cultivation.

As I have said there is nothing solid or serious about these plants; they are airy, graceful, fugitive in their blossoming, and in my experience even the certified hardy perennials among them are short lived. They give their best display in the first two seasons after being raised from seed; after that the plants seemingly become debilitated and discouraged and usually die off. Seed, however, is freely borne and freely self-sown, so that once you have them, unless you are of those meticulous house-maidish gardeners who cannot bear a petal or a plant out of place, you are likely always to have plenty of sturdy young seedlings springing up about the garden. Just so they come readily from hand-sown seed consigned to a coldframe in late November or to a well prepared seedbed in the early spring.

I should not want a garden without

plenty of these airy Flaxflowers of one kind and another fluttering forth to meet the genial warmth of early summer days. They have a gentle but persuasive charm once you begin to know them that leads you on to become acquainted with one member of the family after another. The common Flax of commerce is *Linum usitatissimum*, that has been in cultivation so long that the place of its origin has been lost sight of. It is seldom cultivated in gardens but as it is now scattered widely, throughout Europe it may have been the plant that caused the great German poet to sing:

"Blue are her eyes as the fairy flax."

Blue indeed is the color we most usually associate with these flowers, for *Linum perenne* is the species most frequently met with in gardens and its round flowers, opening only in sunshine and lasting not much beyond midday, are so numerous and so blue as to make their short daily appearance truly memorable. As a matter of fact, however, there are pure white Flaxflowers, as well as mauve and rose and bright yellow ones.

Most of the Linums are little fussy about the quality of soil in which they grow provided it is impeccably drained and that the sun reaches them freely, for they all



THE DAINTY ALPINE FLAX



LINUM ARBOREUM, THE SO-CALLED TREE FLAX



resent damp feet and are the most ardent of sun lovers. There is a certain neatness of habit about even the taller kinds that recommends them for use in the rock garden, as well as along the edges of sunny, well drained borders. There is too what might be termed a sturdy delicacy about them; they look fragile but are not, winds bend but do not break them, storms dash against their slenderness without ill effect. I have not found the tallest of them to require staking. Their love of sure drainage predisposes them in favor of gravel paths as a dwelling place and they make the most charming and least obtrusive of squatters.

To begin with the blue-flowered kinds, *Linum perenne* is the one most often grown. It is a hardy perennial belonging to Europe and blossoming from mid-May (about New York) through June and into July. The wiry stems arise fountainlike from the somewhat woody base clothed in narrow leaves and bearing at the top a cluster of bright but soft blue flowers, round as pennies, that open with the first light of morning, long before most of us are stirring, and scatter a blue carpet about the plants soon after midday. They grow something over a foot in height. If when flowering is over (Continued on page 76)



FREE FLOWERING LINUM AUSTRIACUM



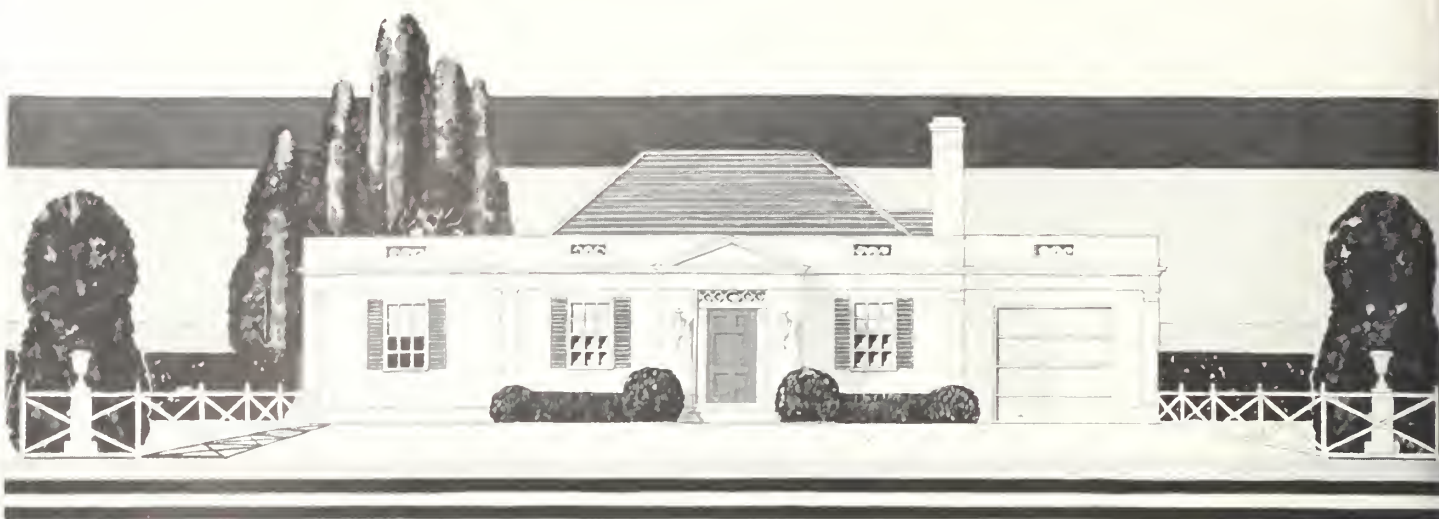
LINUM ELEGANS, A SHOWY DWARF



L. SALSOIODES IS BUSHY

GIVEN a well drained, limey soil and full sunshine, the Flaxes yield abundantly of their unique garden appeal. There is nothing obtrusive or domineering about them, yet to be deprived of their airy, light-hearted gaiety would be to miss one of the pleasantest of early summer's flower experiences. Most of the garden sorts are blue, but there are also white and yellow forms that are worth while





FRONT FAÇADE

## House & Garden's Fifth Little House goes Jeffersonian

THE end of the American Revolution marked the end of English influence on American architecture. Previously our building modes had been adapted after those current in the mother country. In the birth of a fervent nationalism the architectural yoke was thrown off with the political. What more natural than that our shifting allegiance should come to rest on Rome?—the new republic bidding for a place in the sun turning to the old that held great place. With Palladio as guide-book, those who knew the Classic took the helm. Rather than professional architects of whom there were still but few in this country, talented amateurs set the style. Foremost among them was Thomas Jefferson who, with the possible exception of Charles Bulfinch of Boston, influenced the new architecture more than any other person. The monumental orders of the antique, gathered in the fullness of their Classic proportions and transplanted for domestic use, certainly needed a skilled hand in guidance, and this is what Jefferson sup-

plied. Here is really as solid a claim for fame as his brilliant statesmanship.

At this time, when the tendency in every direction is toward conservatism; when above all things we desire the assurance of firm foundations and calm surroundings, we will do well to build our homes in the Jeffersonian tradition—a manner adaptable to the small house as well as the large and bringing with it the indomitable spirit that began a new republic on the cornerstone of one that flourished centuries before.

And the proof of the foregoing is House & Garden's Fifth Little House, which also gives assurance that good architecture may today be had at surprisingly low cost. As designed by Harvey Stevenson and Eastman Studds, architects, the house may be erected for approximately \$7,000 and probably less in low-cost areas. This estimate was figured upon the basis of frame construction faced with flush siding, roof of copper with standing seams, a cellar located under the front half of the house

and a complete heating system installed.

The front face is shown above. It is a symmetrical façade with centrally placed entrance bay simply ornamented by classic detail. Windows are of generous size, and above each the parapet wall is broken with small, rectangular grilles that mask ventilating louvers. A concession to modern needs is the garage door on the right wing. This is handled unostentatiously and with no attempt to mask its function.

On the opposite page is a birds-eye view of the rear, showing disposition of grounds as well. That architectural charm may be gained solely through excellent proportions is apparent from this elevation of the house. The wall facing the terrace and broken by three French windows is exceptionally notable in this regard. The paved terrace is two steps above the ground level and stretches between the two wings of the house. All three of the French windows open from the living room.

For a considerable distance back from the house the grounds are given over to

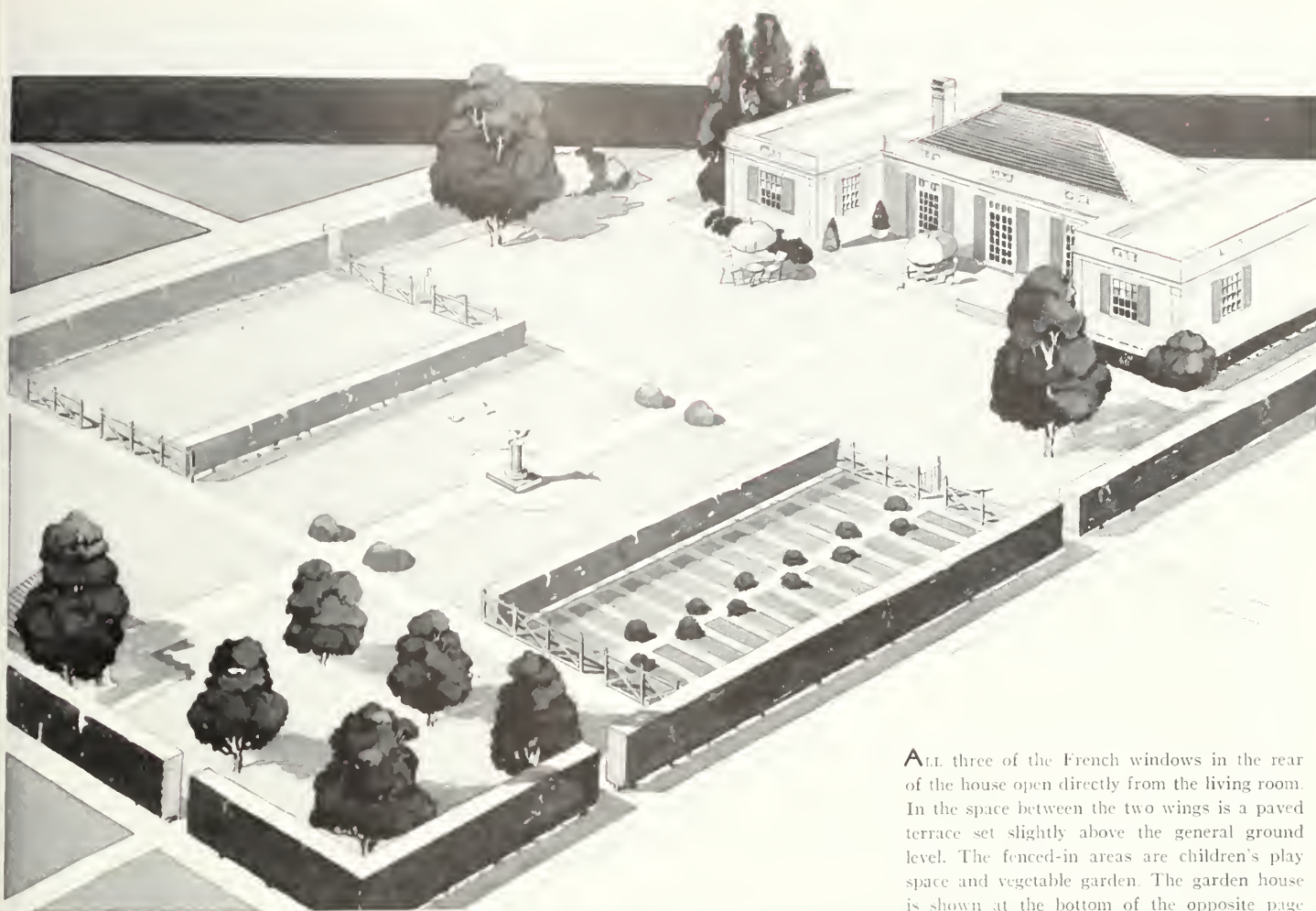
THIS is the fifth in House & Garden's series of little houses. The first was shown in the November, 1932 issue. Others followed in January, February and March of this year.



Each house in this series has been designed, decorated and landscaped under the best professional guidance. For further particulars write to the Reader Service of House & Garden.

SUGGESTED GARDEN HOUSE





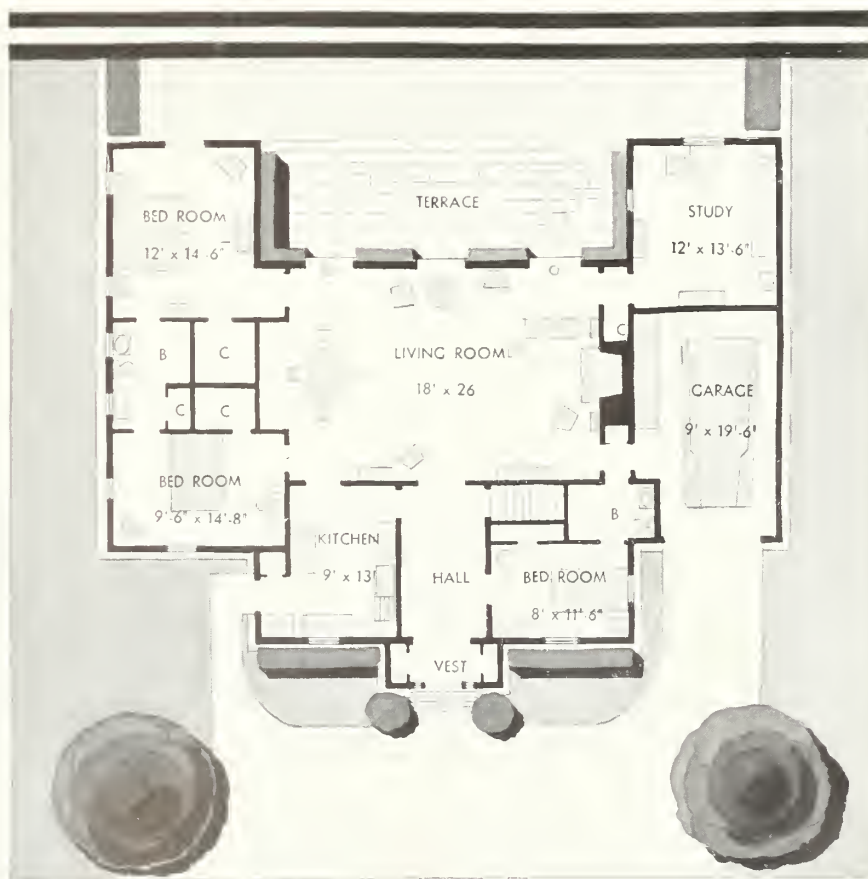
REAR ELEVATION AND GROUNDS

ALL three of the French windows in the rear of the house open directly from the living room. In the space between the two wings is a paved terrace set slightly above the general ground level. The fenced-in areas are children's play space and vegetable garden. The garden house is shown at the bottom of the opposite page

lawn divided by a central path ending at a garden house which is shown in detail at the bottom of the opposite page. Two rectangular sections, each about a third of the width of the plot, are fenced off as children's play space and vegetable garden, respectively.

Not only the physical pattern of the house but ideal furniture arrangements, as well, are set forth in the plan at the right. The decorator, Mr. Ross Stewart of W. & J. Sloane, New York, and the architects have combined in the planning to mutual advantage. Kitchen and one bedroom, which will probably be a servant's room, are at the front, to left and right of the entrance hall. Behind is the living room. The left wing provides two bedrooms, with bath between, and the balancing wing houses garage and study.

The living room is carried out in a color scheme of yellow, white, gray and dull crimson. Walls are a clear yellow; baseboards, pilasters and mantel medium gray. Mantel and base are marbled with veinings of darker gray and black. Capitals of pilasters, overdoor drapery and inside of bookcases are white. The cornice is gray, with a wall paper frieze of Greek key design in tones of blue on white. Doors are



FLOOR PLAN AND FURNISHING LAYOUT





LIVING ROOM FIREPLACE WALL



DINING END OF LIVING ROOM

THE study at top opposite has walls of bottle green and woodwork chocolate. Red, beige and eggplant are incidental colors. In the master's bedroom white dominates, with green, blue and gold accents.

LIVING room walls are yellow, baseboard and mantel, medium gray; mantel and base marbleized with veinings of darker gray and black. The dining niche is papered white ground, gray design.





GENERAL VIEW OF STUDY

white with blue-gray stiles and the high, cove ceiling is cerulean blue.

A Recamier sofa covered in crimson satin with an extremely simple Empire design is placed at right-angles to the fireplace on one side; in the same satin a tailored easy chair upholstered to the floor occupies the opposite side. Between each of these and the bookcases is a lyre table in antique white holding a white cornucopia lamp with white corduroy shade trimmed top and bottom by white moss fringe. A Directoire side chair in gold satin stands at the foot of the sofa and the group is unified by a white calfskin rug painted in zebra pattern.

In the center window stands a medium size drum table carrying a grayish white urn shaped lamp with oyster white silk shade. A wing chair covered in white corduroy and a side chair in crimson and white stripe complete the group. In each of the other windows is a simple black column holding an urn filled with Laurel. Between the door leading to the garage, located at the right side of the fireplace,

and the hall door is a drop-end library table.

The wall opposite the fireplace is broken by an alcove that makes a place for the dining group of Duncan Phyfe table and four crimson kid cushioned chairs. The recess itself is finished with drapery wall paper having a white ground and pattern in gray. A painted screen in tones of white on gray with accents of blue shuts off the service door and near it stands a Sheraton cabinet with a cupboard below and shelves above for displaying Wedgwood china.

Mr. Stewart's estimate for completely furnishing this room is \$1,300.

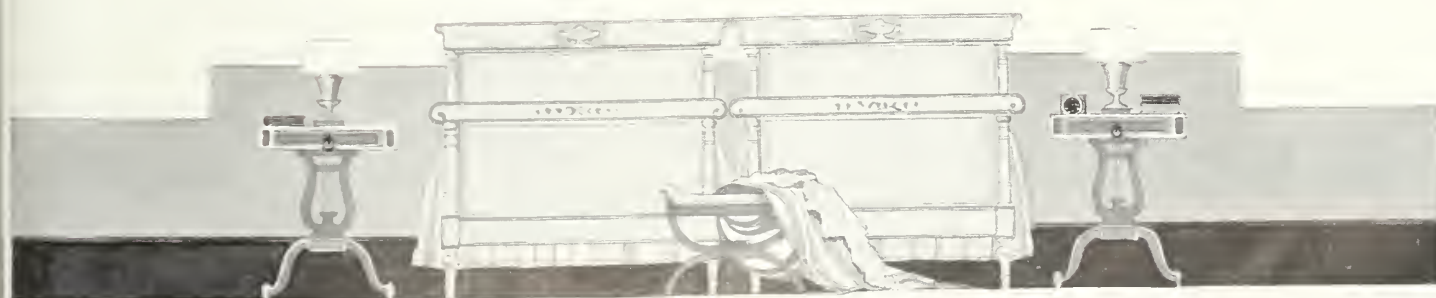
Bottle green walls, chocolate woodwork and beige curtains set the color scheme of the study. Furniture here is mainly Jeffersonian and consists of the following: Three-cushioned chintz sofa in blue, green and beige on Venetian red ground welted in beige. Simple Chippendale kneehole desk. A desk chair that reproduces the one used by the signers of the Declaration of Independence—upholstered in red leather. Two end tables copied from ones owned by Jefferson flank the sofa and hold Lowestoft

lamps. Between door and window is a folding card table from the Jefferson collection and by it stands a wing chair covered in the chintz of the sofa. A natural finish pine bookcase with two Hepplewhite chairs in beige rep form the wall group opposite the desk. The floor is covered in a dull eggplant broadloom rug.

Cost of furnishing study—\$650.

Walls in the master's bedroom are covered with white wall paper patterned with conventionalized rose leaves. At the windows are white Venetian blinds under green moiré overcurtains hung straight to the floor. Beds are of Directoire design in fruitwood. In the window stands a draped dressing table with gold taffeta box pleated flounce trimmed at the top with deep glass bell fringe. On it is a triple toilet mirror. The stool is covered in green with white stripe. Bedspreads are smartly tailored from white taffeta with Empire quilted design and are bound in green. An easy chair covered in a green swag chintz stands by the dressing table.

Furniture for bedroom—\$750.



MASTER'S BEDROOM



# The Gardener's Calendar for April

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

## SUNDAY

The ideal landscape garden, like the ideal landscape painting, expresses or emphasizes some single thought or feeling. Its expression may be gay, bold, retired, quiet, florid, but if it is natural, the expression will conform to the place and the purpose, and the expressions are not matters of style. It should be a picture, not a collection of interesting objects. Mere planting and grading do not make a landscape garden; in fact, they

2. Strawberry beds should now be uncovered for the season. If no winter mulch was applied give the bed a good top dressing with bone meal before digging the soil. To grow Strawberries in soil that is not well stocked with plant food, one way to count certain all-appliment

9. If you have not panned the soil by Rye, it must be done at once. Prune the Hybrid type of Rose vines, but leave one or two inches of new wood on the Tee. It will not take to be the good garden Rose, are impossible to the correct the in variety election and out

16. Frame for the Melon bed to set in place now. See that the hill are well prepared in the them, using plenty of cool manure and chopped straw or other fermenting material. If the soil is clayey, loosen it with a fork and beatings. Plant on the outside then on the inside.

13. Do not neglect the Sweet Peas when they are small. If they are properly thinned when about 1 1/2 inches high. Support them with bamboo or some other material. If they are not supported, they will be pulled down. There is now available an excellent portable trellis of cord and heavy wire made in section.

30. If you sow a crop for the five back the ground for them should be made ready. Seed of Mangel, Carrot and Sugar Beets can be sown now. No cultivation of old areas, large or small, should be left unplanted, be sure to sow them with one seed cover crop. If coffee or

## MONDAY

3. Ripe flowers of carnations and geraniums should now be cut and used for bouquets. If the flowers are not cut, they will be ruined by the weather. All flowers should be cut before they begin to fade.

10. Have you taken out the old flowers from the Dahlias at Father's Day? If not, take them out now. If you have not, take them out now. If you have not, take them out now.

17. Any soil that is poor should be filled up by now. If the soil is poor, it should be filled up by now. If the soil is poor, it should be filled up by now.

24. Summer plants should now be put in place. If the plants are not put in place, they will be ruined by the weather. All plants should be put in place before they begin to fade.

☾ First Quarter, 3rd day, 9 h. 56 m., morning, W.  
☾ Full Moon, 10th day, 8 h. 38 m., morning, W.  
☾ Last Quarter, 16th day, 11 h. 17 m., evening, E.  
● New Moon, 24th day, 1 h. 38 m., evening, W.

## TUESDAY

4. The lawn should be looked over to see if there are any weeds. If there are weeds, they should be cut and removed. If there are no weeds, the lawn should be mowed.

11. The properly laid out garden should be looked over to see if there are any weeds. If there are weeds, they should be cut and removed. If there are no weeds, the garden should be mowed.

18. Do not let your garden become a wilderness. If the garden is a wilderness, it should be looked over to see if there are any weeds. If there are weeds, they should be cut and removed. If there are no weeds, the garden should be mowed.

25. It is a good idea to take a walk in the garden now. If you do not take a walk in the garden, you will not know what is going on. All gardens should be walked in before they begin to fade.

☾ First Quarter, 3rd day, 9 h. 56 m., morning, W.  
☾ Full Moon, 10th day, 8 h. 38 m., morning, W.  
☾ Last Quarter, 16th day, 11 h. 17 m., evening, E.  
● New Moon, 24th day, 1 h. 38 m., evening, W.

## WEDNESDAY

5. Early planting of stock is the first essential to the success of the garden. If the stock is not planted early, it will be ruined by the weather. All stock should be planted before they begin to fade.

12. Seeds of Snapdragons, Asters, Alyssum, Calendula, Centaurea, Pansies, Viola, Scabiosa, etc., may be sown now. If the seeds are not sown now, they will be ruined by the weather. All seeds should be sown before they begin to fade.

19. This is the best time to start some plants from seed for flowering next year. If the plants are not started now, they will be ruined by the weather. All plants should be started before they begin to fade.

26. Bon pots should now be put in place. If the bon pots are not put in place, they will be ruined by the weather. All bon pots should be put in place before they begin to fade.

☾ First Quarter, 3rd day, 9 h. 56 m., morning, W.  
☾ Full Moon, 10th day, 8 h. 38 m., morning, W.  
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● New Moon, 24th day, 1 h. 38 m., evening, W.

## THURSDAY

6. That unproductive soil can be made to yield abundantly by sowing now a mixture of Canada Field Peas and Oats, and plowing them under when they are 1 foot high. Such a plan is known as enriching with a cover crop. It improves the texture of soil and adds valuable plant food.

13. Before the trees and shrubs leaf out it is advisable to cover them carefully, by spraying with a fine mist of water. If the trees and shrubs are not covered now, they will be ruined by the weather. All trees and shrubs should be covered before they begin to fade.

20. Start hardening off the plants in the greenhouse or frame now. If the plants are not started now, they will be ruined by the weather. All plants should be started before they begin to fade.

27. Thinning out the crops is now an important matter. If the crops are not thinned now, they will be ruined by the weather. All crops should be thinned before they begin to fade.

☾ First Quarter, 3rd day, 9 h. 56 m., morning, W.  
☾ Full Moon, 10th day, 8 h. 38 m., morning, W.  
☾ Last Quarter, 16th day, 11 h. 17 m., evening, E.  
● New Moon, 24th day, 1 h. 38 m., evening, W.

## FRIDAY

7. If the Asparagus bed was mulched last fall, it can be turned under now. Do not fork the soil deeply, however, lest you injure the tips of growing sprouts. Clear salt in liberal quantities should be applied broadcast over the bed to keep down the weeds all through the season.

14. All borders or open spaces around plants should be kept loosened with a cultivating fork or a top dressing of pure soil. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture contained in it in case the weather turns out hot and dry.

21. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protected by placing the line between the labels to the handle of the cultivating implement. This early cultivation will kill off countless prouting weeds.

28. Have you sprayed the plants for the five back the ground for them should be made ready. Seed of Mangel, Carrot and Sugar Beets can be sown now. No cultivation of old areas, large or small, should be left unplanted, be sure to sow them with one seed cover crop. If coffee or

☾ First Quarter, 3rd day, 9 h. 56 m., morning, W.  
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● New Moon, 24th day, 1 h. 38 m., evening, W.

## SATURDAY

1. Weather and soil conditions vary in different seasons and in different locations, but usually it is safe to start sowing the more hardy vegetables about the 1st of April. Peas, Spinach, Onions, Beets, Carrots, etc., are all seasonable for planting if the garden is well drained.

8. The secret of success with Potatoes is early planting; these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now. Select a strain that is suited to your locality, and when cutting the pieces, be sure that each of them has an "eye," from which growth can start.

15. Plants in tubs or specimens for the grounds should be watered freely with liquid manure, or a top dressing of pure soil. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture contained in it in case the weather turns out hot and dry.

22. Any large trees that have been recently transplanted must not be neglected. Liberal watering once a week in dry weather is essential to their success, and heavy mulching is also a good practice. Be sure that all such trees are given to keep their trunks vertical until the roots take hold.

29. This is the proper time to have the greenhouses overhauled. Broken glass should be replaced, loose glass reset, and the framework painted. A good greenhouse represents a substantial investment, and it is poor policy to let any part of it deteriorate from down right neglect.

☾ First Quarter, 3rd day, 9 h. 56 m., morning, W.  
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● New Moon, 24th day, 1 h. 38 m., evening, W.

## Old Doc Lemmon admires the ambition of little Joe

"There's no talkin' dogs come mighty nigh to bein' human-like, sometimes. Ev'ry time I see Eb Potter's little mongrel Joe it comes over me how like he is to some folks I've knowed; to look at him, yed never git the least idee o' whut's really inside him."

"Joe ain't much bigger'n an ear o' last year's

corn, an' more or less the same color. He ain't exactly whut yed'd call noble to look at, but I never in my life see a dog that was more dead sot on doin' things. From mice up there ain't a wild critter that he don't go after an' do his dernedest to ketch. Yed'd think he'd be satisfied to tackle only them he hes a chancet to handle,

but ye don't know Joe! He'll run hisself ragged tryin' to ketch up with a snowshoe rabbit, an' only last week I seen him go tearin' off after a six-point buck that hed come into the orchard. The fact that it took him ten jumps to match one o' the deer's didn't worry Joe a bit; nothin' comes too big for him, seems 's if."



21 kinds to  
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Asparagus  
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Beef  
Bouillon  
Celery  
Chicken  
Chicken-Gumbo  
Clam Chowder  
Consomme  
Julienne  
Mock Turtle  
Mulligatawny  
Mutton  
Ox Tail  
Pea  
Pepper Pot  
Printanier  
Tomato  
Tomato-Okra  
Vegetable  
Vegetable-Beef  
Vermicelli-Tomato

LOOK FOR THE  
RED-AND-WHITE LABEL

EAT SOUP AND KEEP WELL

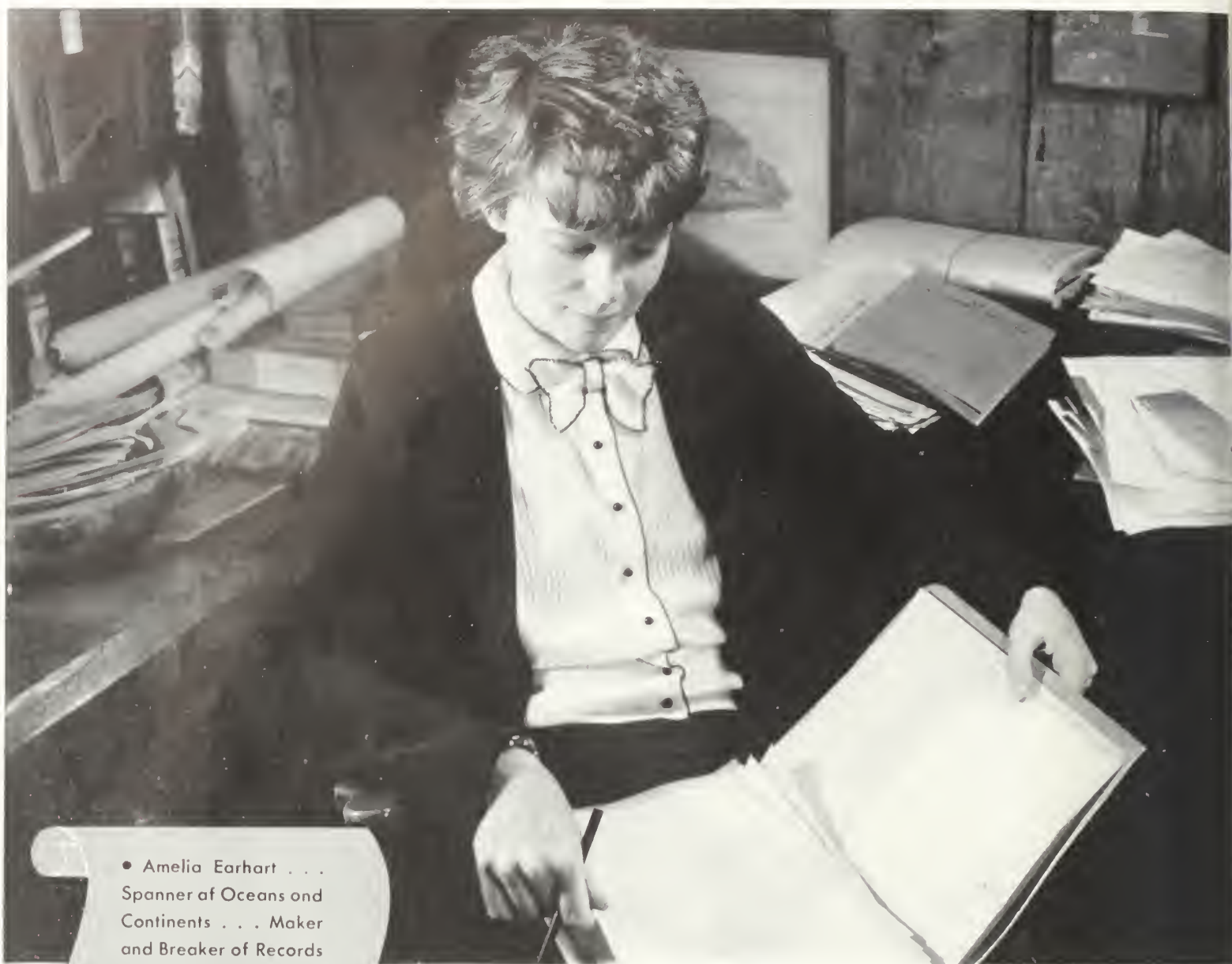
OX TAIL SOUP  
...in the fine old  
hearty tradition!



A soup seldom attempted in the home kitchen, yet one of the real attractions of the dining-table. World-famous in flavor—especially appreciated by the men in the family — Ox Tail Soup is happily available for every table, thanks to Campbell's celebrated chefs. As they blend this soup, it has the "hale-and-hearty" goodness, the richly nourishing quality, the invigorating flavor which hark back to the lusty eating of the merry wayside inns. Broth of selected ox tails and beef, blended with sliced ox tail joints, vegetables and herbs—subtly pervaded with sherry's exquisite bouquet and flavor. A feast and a favorite! 10 cents a can.

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Spanner of Oceans and  
Continents . . . Maker  
and Breaker of Records  
. . . Greatest Common  
Denominator of Mech-  
anistic and Feministic  
Civilizations . . . Social  
Worker, Writer, Photog-  
rapher . . . At home, Mrs.  
George Palmer Putnam.

## PART OF THE FUN OF IT

by **AMELIA EARHART**

whose latest book is "The Fun of It"



"Having lived a peripatetic life", . . . The "AE" everybody knows, starting on her first transcontinental solo flight.

I probably inherited from my father a talent for being an eyewitness. Things always happened when he was on the spot—not just after he left, or just before he arrived, as is Fate's annoying arrangement for so many people. If a building was going to burn, it burned when he was in it, or close by. If a woman was going to faint, she fainted in *his* arms.

Rather early in life I, too, noticed a predisposition for things to happen when I was around, though not in the grand manner of my sire. For the benefit of my friends who were too early or too late to be eyewitnesses, I faithfully lugged a camera everywhere I went for a good many years.

• Flying the Atlantic may have been brought a step nearer because of this

habit—particularly after I began to realize the commercial advantage of picture making. In 1920 when I first took to flying, time in the air came high. One of the first extra rides earned by a camera, I remember, resulted from casually driving by a California oil field. Just as I passed, one of the wells "came in," blew men and fittings hither and yon and gushed blackly over the surrounding territory.

I stopped, of course, and was grinding away when interrupted by a neighboring real estate agent. Would I sell a copy of my movie film to show prospects what might happen on any of the lots they might purchase? I would—and had the fun of sailing over the very spot later, on the money paid for being on hand a few days before.



er, a little money for flying came a regular but obscure job in a graphic studio. I helped develop print pictures and now and then tried and at taking them.

I've always liked people's faces and eventful few months made me see in faces never recognized before. At, I think I must have become some- "arty" during this period for I saw meter in everything. Even a garbage ad "it" if the shadows were right. wing only two hands and two feet, t no pictures on the Atlantic solo. Though most of the flying was at I saw enough in the daylight hours h for a camera. I do not mean y in the usual sense, but cloud tions. Beautiful and strange were and unlike any I had seen on land. ould have brought a pictorial record ith me, I might have added a little meteorological data slowly accu- ing for the benefit of future pas- operations over the ocean.

of the most exciting pictures I ever made really does not look ex- at all. It is just an airplane pic- of a boat. Lying flat on my tummy, oped it as the monoplane Friend- circled the S.S. America five years a the flight between Harbour Grace ales.

more than eighteen hours we three crew had been flying over the . Since eight o'clock the previous g, our radio had been silent.

ording to our estimates, we *should* een in sight of Ireland, but where d ought to have been was fog, and onal glimpses of water. Suddenly gh an opening in the fog we saw a ansatlantic passenger vessel. How- instead of traveling parallel with ourse, she was cutting across. If we where we thought we were, west of d, no transatlantic steamer should having so. Were we lost? Should ay safe and land beside the ship, ntinue?

With only a couple of hours' gasoline left, the answer to such questions might have spelled life or death to us. It was after we had decided to stake all on our somehow being right, that I took my ex- citing picture.

The explanation for the America's ac- tion was easy—afterward. We had passed Ireland and were over the Irish Sea, not the Atlantic. When we saw land, not long afterward, it was Wales. Though we didn't know that until we were told.

● Having lived a peripatetic life—never longer than four years in one place, with frequent lengthy excursions away from that, I suppose pictures mean more to me than to some people. They are stabilizers on a shifting world and tend to keep records straight and memories fresh.

The pleasure I might have felt as a

child in having my picture taken has been somewhat dulled latterly through facing too many lenses. However, stand- ing behind my own Ciné-Kodak directed at others is still a very real part of "the fun of it"!

A.E.

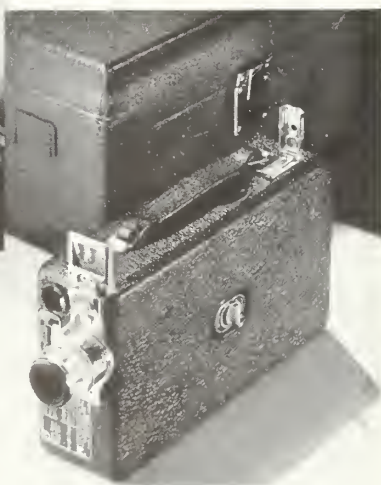
• • •

*Note:* With Ciné-Kodak, simplest of home movie cameras, you can take splendid movies of your own as easily as you now take snapshots. Any Ciné-Kodak dealer will gladly show sample reels of the kind that you yourself can make. The famous Model "K," Eastman's finest movie camera, "does everything." Takes telephoto movies. Wide-angle. Kodacolor (movies in full natural color). Indoor movies by daylight. Loads with full 100 feet of 16 mm. film. Eastman Kodak Company, Rochester, New York.

*Below:* "With frequent lengthy excursions away" . . . and if the flyer is a woman, she may see in Manhattan's dwindling towers a stunning fabric design.



*Above:* "I faithfully hugged a camera everywhere I went . . . I saw character in everything."



*Left:* "Lying flat on my tummy, I snapped it as the monoplane *Friendship* circled the S.S. *America* five years ago."

*Right:* "Standing behind my own Ciné-Kodak directed at others is still a very real part of 'the fun of it.'"

**CINÉ-KODAK "K"**

EASTMAN'S FINEST MOVIE CAMERA



## STRAHAN WALLPAPERS



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THIS crouching blackamoor of carved wood supports a Victorian stool tufted in pink. From Bruce Butterfield

## Blackamoors take an encore

(CONTINUED FROM PAGE 28)

his ceilings, and so did Tiepolo. But most of all we find them inspiring the small wooden figures that were so beloved by the Victorians.

The Victorians liked this fantastic touch among their snug objects, and there are hundreds of these gay figures still available. They are usually three or four feet high, carved in wood and bedecked with metallic paints and bright colors. They hold trays to receive cards, or jardinières to hold plants, or shelves to hold candelabra. While he is a definite product of the Victorian epoch, his costume is still that of Rococo days. The Staffordshire figures of Negroes, of Uncle Tom and Eva and such, the Negro boy hitching post, were also Victorian products, but they do not belong to the blackamoor class. Their origin was sentimental, not historic.

Who has not seen Cecil Beaton's delightful photograph of Edith Sitwell in her great draped bed, receiving her breakfast tray from a turbaned blackamoor? I hope she uses him (or is it her in this case?) regularly, not just for photographs. I have always longed for a real one for a page.

Suddenly I remember having had such a page, but in the wood, not the flesh I had just gone to work at a big shop, and I saw this delightful fellow standing in front of a curiosity shop, holding out his hand to me. I bought him, put him in a taxicab, and took him to my office. There he stayed for years, as a mascot. We

named him Mirmiflor, and used him as an advertising device. He was a Venetian, his color faded away with nothing, and he had carried something in that outstretched hand. So one bought him. I hope he is still beloved.

I have a friend in Atlanta who has a few very fine blackamoors. She bought them in fear and trembling lest her Negro servants object to the color. But they were proud of their hair some cousins, so she bought more among them a magnificent pair of Chippendale consoles, gilt, upheld by crouching blackamoors, and a large Venetian painting of a blackamoor head surrounded by a garland of flowers. A Long Island friend has a black and gold head over the door of her house; she also has an embroidered Spanish quilt in which blackamoor heads are a part of the design.

I remember seeing a number of stone and lead ones, in English gardens, kneeling, carrying sun dials on their shoulders, or standing on pedestals, carrying stone urns. Some, also used as garden figures, were dressed as Indians, with aprons and head-dresses of feathers. In Venice, they were used as shop figures, much as our tobacconists used wooden Indians.

But alas, we can only enjoy them as they come to us in wood, in stone or in metal. How wonderful the real one must have been, when every fine lady vied with her rivals in their ornamentation, dressing them in brocades, harlequin costumes, and jeweled hats, and giving them with jewels!

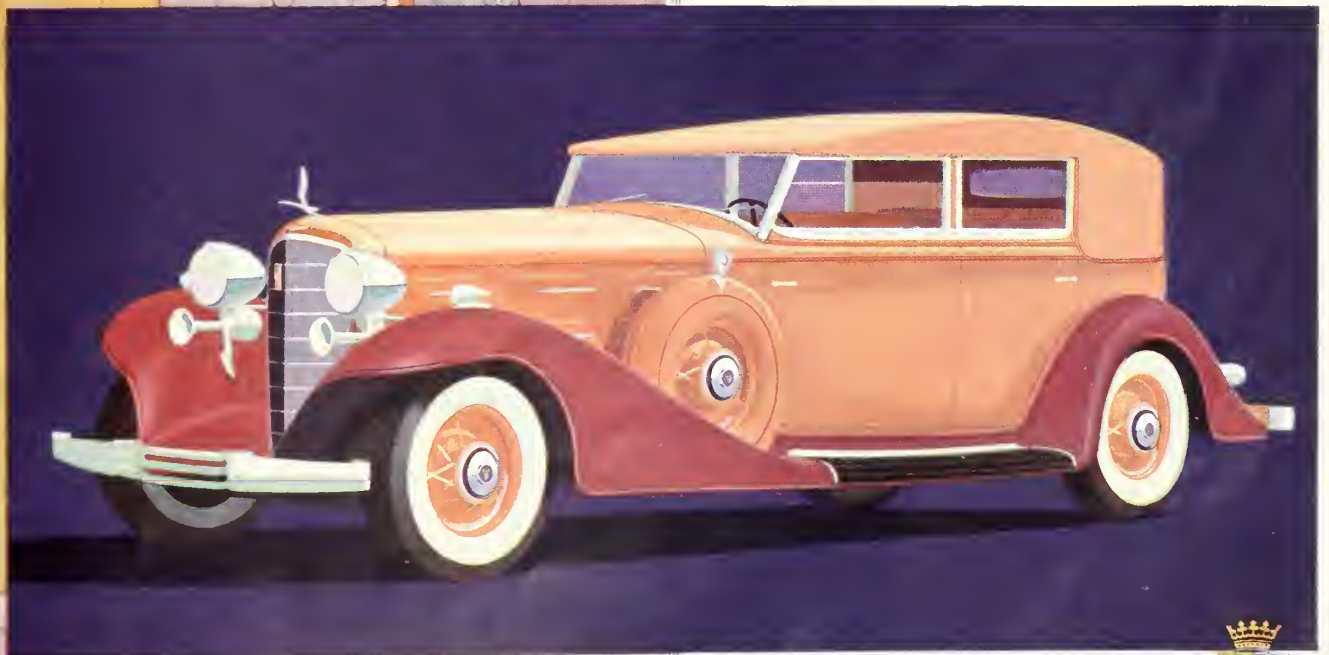
AN UNUSUALLY fine blackamoor made of porcelain and dressed in Renaissance attire with feathered head-dress guards the hearth in Bruce Butterfield's new Victorian house







JUST as certain types of habiliment are made practically obligatory by the occasion, so does the event of unquestioned refinement dictate a motor car of unquestioned prestige. . . . For years, it has been Cadillac's privilege to build for the select occasions of American society a motor car eminently befitting the need. Indeed, it is doubtful if any commercial commodity is more eloquent of its owner's position in life than a Cadillac automobile. . . . Such prestige, of course, can be born of one thing only—a well-nigh universal agreement that Cadillac cars represent the highest attainable perfection in every phase of their excellence. And this agreement, in turn, has likewise grown from a single circumstance—a long period of undeviating adherence to the highest ideals in design and manufacture. . . . You see, undoubtedly, the finest exemplification of this in the three magnificent motor cars which now bear the Cadillac crest: the new V-8, the new V-12, and the incomparable V-16—the last now limited in its production to 400 cars for 1933. Here, surely, are the superb creations of motordom—not only in what they *are* and *do*, but in the general impression of elegance they impart to any surroundings in which they find themselves. . . . Please feel free to accept a demonstration from your Cadillac dealer—for he will be more than glad to acquaint you with these magnificent cars, regardless of the degree of your interest. Cadillac list prices begin at \$2695, f. o. b. Detroit.



CADILLAC



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CABRIOLET \$560

## Where smart people gather, look for Chevrolets



It will be no news to people who get about a lot, that the new Chevrolet is taking all the honors as the smart personal car of the year. This debonair automobile is so much in evidence . . . down where white combers surge up sunny beaches . . . up where gaily-costumed figures swoop down snowy slopes . . . everywhere that smart people gather. And how could it be otherwise? It's such a delight to handle . . . with its new Starterator, that takes all the acrobatics out of starting . . . with its Synero-Mesh gear-shift and Simplified Free Wheeling, that take practically all

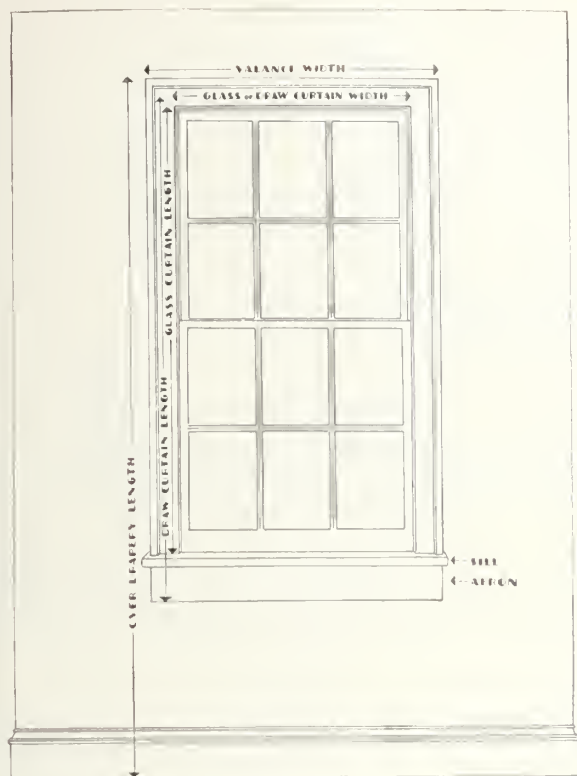
effort from driving . . . with its enshion-balanced six-cylinder engine that never so much as hints at unpleasant vibration. It's simply beyond compare for reliability, and for the way it relieves you of the nuisance of constant stops for fuel. And no matter how many times you enter your Chevrolet, you'll get a pleasant shock from the genuine luxury of the interior—spacious, completely appointed, beautifully tailored. So it's not at all surprising that people who invariably do the right thing are buying Chevrolets, and recommending them to their friends, with unalloyed enthusiasm.

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# CHEVROLET

A G E N E R A L M O T O R S V A L U E





OVER-CURTAINS should cover all the wood trim, unless the latter is especially beautiful, and should hang to the floor. Glass curtains hang to the sill, draw curtains to the edge of the apron.

## Making your own curtains

(CONTINUED FROM PAGE 47)

Then fold the satine back two-thirds of the way from the center front parallel to the back seam. Slip stitch evenly from the top to within 6" of bottom of the curtain, repeat this at one-third nearer the center front of the curtain, if the materials are more than 36" wide there should be one or more rows of stitching—this to prevent the lining from separating from the curtain. Now turn the front of the curtain material back at least 4" over the lining and blind stitch. The top of the curtain may be finished the same as the front or the material lining may be sewed together with edges flush.

Make French heading and attach as described for draw curtains. Use a larger size ring to fit a 3/4" rod. If there is to be a valance, may box pleat the heading, sewing rings at the top of the pleats. Attach a small ring to the outside edge of each curtain about 4" from the bottom, catch it on a small cup hook which can be screwed into the baseboard, to keep curtains in place.

French pleated valances are charming and are not too difficult to make. They hang best from a valance board which is of wood 3" wide, 1/2" thick and the length of the entire window including the wood trim. Screw valance board across the window at right angles with 2 1/2" metal tie irons. The valance should be as long as the board, plus 3" for a pleat, plus 3" for the return at the end of the board. It is rarely more than one-sixth the curtain width and is frequently narrower. If valance is to be straight across lower edge it may be 10" to 14"

deep; if it is to be shaped, adjust the depth to the size of the design. Always center one width of the material, piecing if necessary at each side. The valance is lined the same way as the curtains except that the lining is attached to the fabric at the bottom with blind stitch. French pleat the heading, sew a 1/2" cotton tape across the back about 1" below the top of the valance and tack the tape to the valance board.

A draped valance to be used on a single window should be made in three parts—the center swag and two jabots. You must allow for the center swag to be 6" or 8" wider than the actual length of the valance board, and the depth must be twice the distance you expect to cover when it is completed. Cut the top of the swag straight across the width of the material, the lower edge in one long shallow scallop, and the sides sloping from the bottom to the top, 3" or 4" towards the center. Cut a piece of the valance material 3" deep, the same shape and size as the scallop at the bottom of the swag. Use this to face the lower edge of the swag, attach the lining, sewing the bottom with blind stitch, the sides and top either by hand or machine. If you like, you may use a contrasting color for the facing, repeating the same in the lining of the jabot. Pleat or shir swag at each side to form soft folds; sew firmly in place and attach tape across the back near the top. Tack to the board.

The jabots look best if they are at least one third longer than the center depth of the finished swag. The simplest way to make a jabot is to take a square of the material, fold

(Continued on page 66)

IT'S SMART—IT'S NOVEL  
IT'S EASY-TO-READ

## The Telechron Minitmaster

"MINITMASTER" is a new kind of clock. Electric, of course. Modern in principle and design. So efficient and easy-reading it will probably start a time-style.

Minitmaster has an *honest* face. Unlike conventional clocks, 8:20 is 8:20. You can't mistake it for 8:19 or 8:21 or twenty minutes of four! The seconds sweep by on a revolving disc. The minutes elick into place like the miles on a speedometer. And what could be simpler?

Minitmaster's modern ease is as new as its face—of gleaming black composition with gold-finished trim—lighted from inside by a tiny lamp. It's handsome, handy, and priced very reasonably at \$9.95.

Other Telechron Clocks, of various types, range in price from \$3.95 to \$25. All of them will bring you trustworthy, trouble-free time. There's a dealer right around the corner. See him soon.

WARREN TELECHRON COMPANY, Ashland, Massachusetts



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Architect, Los Angeles.  
Side shakes finished with Cabot's  
Old Virginia White Collopakes.*

THIS lovely house won the Better Homes in America Gold Medal awarded by the American Institute of Architects for the best one-story house built in America, 1926-1930 . . . The exterior wall is covered with red cedar shakes covered with Cabot's Old Virginia White Collopakes . . . It was placed first by the judges because of its "simple and altogether charming solution of the problem".

If you are painting your house this Spring, or building a new home, Cabot's Collopakes and Cabot's Creosote Stains will give a beautiful and durable finish, inside and out, to brick, stone, stucco, cement and wood.

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*Made by the makers of Cabot's Creosote Shingle and Wood Stains*

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Gentlemen: Please send me information on Cabot's Collopakes and Stains.

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## Making your own curtains

(CONTINUED FROM PAGE 65)

from one corner to the opposite corner and cut one point so as to leave a shorter edge on one side. See diagram on page 46. The folded end, at an angle, is the bottom of the jabot. Turn the piece inside out, sew sides and reverse material. Finish the top the same way as on a lined curtain. Now lay jabot in deep side or box pleats from top to bottom, sewing them in place by hand. Each jabot is tacked direct to valance board.

When portieres are necessary, have the heading touch the top of the opening so that no line of light can mar the effect. They should hang to within 1" of the floor. Curtains on glass doors must cover all of the panels. Use short brackets for the rods, allow double

fullness, and add 6" for double headings on each length.

Curtain trimmings must be generously provided for. Box or side pleating requires three times the measure shirring twice the measure, except in stiff material, when one and a half times is ample. Always allow 3" for mitering a corner and 2" to finish the ends of the trimming. Fringe and braid takes up in sewing so purchase 9" to 12" extra for each curtain length.

All instructions have been given for a single double hung window set with stock wood trim. For houses with steel windows and plaster walls it is safe to have an experienced man install the fixtures before measuring and making curtains.

## Down the gamut of the tropic colors

(CONTINUED FROM PAGE 34)

rich orange, with long loops and ends to the floor. The walls were light greenish yellow. They were first painted strong bright yellow and then brushed with a very thin coat of pale yellow-green. The effect was the lushness of tender tropical foliage after a rain. This may sound a bit arty, but anyone who has been in the tropics knows that color—sun, rain and warmth on growing things.

In place of many chairs there were two pairs of small sofas—the soft, deep upholstered type. At one end of the room was a pair of shelves painted soft orange and edged with a rope molding in white. On one was a collection of tropical shells and in the middle compartment a large shell was filled with purple Petunias. These shells were often used as decorations on the dining table. The other case held a collection of dolls of the West Indies dressed in native costumes. Between the cases was a square card table with a set of four chairs in chocolate brown and yellow bamboo. There were six hassocks in brown and white leather around the room, light enough to be pulled about to join a group. These, with the four small sofas which were upholstered alike in plaid linen, gave the room an orderly look.

The library walls were of blueing blue, with blue-white ceiling and white trim; rugs were black felt with blue and white felt appliques. Over the Venetian blinds hung curtains of a blue diagonal weave—coarse linen—vivid blue edged with fat white tasseled fringe. When the room is small curtains are best the same color as the wall. An old Venetian desk in white was set off beautifully by the dark background. A large squashy chaise-longue, upholstered in egg-plant wool damask stood in one corner, and the conventional deep easy chairs flanked the fireplace of dead white marble in simple modern design. The lamps and shades were white, as white was the only light that didn't change the vivid sea-blue effect of the walls.

In the dining room a wall paper with a horizontal stripe in white, gray and light blue was applied at an angle of 45 degrees. Any good paper hanger can do this, with encouragement! The wainscot was green flock paper. Curtains of deep brilliant green

satine were edged with bias "7" ruffle of green and white stripe, about 3/4" stripe. These trailed on the floor suggesting the long flounced skirts one sees on the natives on festal days. The furniture was painted bottle green and highly polished—an oblong table and wicker side chairs.

The large owner's bedroom had soft yellow matelassé curtains, hung to the floor and drawn at night. The walls of this room were yellow-green and the ceiling yellow. Bed covers were of several-toned yellow striped cotton and the furniture was very light maple. Lamps and small accessories were fuchsia colored and in front of each long window was a fuchsia plant. On one wall hung a collection of West Indian fans made by the natives arranged in bamboo slots—a decorative and brilliant color note. In contrast to this was the bath-dressing room. Here walls of silver and blue contrasted with curtains of fuchsia and cream diagonal linen. The dressing table was hung in blue checked cotton edged with fuchsia. All the bedrooms were carpeted in sand color.

In the guest room was a gay paper in green. Dotted batiste curtains of apricot and brown, a frilly dressing table and bedspreads in these colors were adequate and inexpensive. The furniture was painted light brown. The bath had light brown walls and ceiling, with towels in apricot color.

Another guest room was gay with curtains of a deep rose red heavy cotton net and the under curtains of Bermuda gauze look particularly well behind this color. On the day bed was a linen with a beach and umbrella design—lots of amusing beach things in yellow and orange, green and red—a pattern well drawn and not too porch-like for a bedroom. A collapsible sun cot in yellow with a pillow and throw bordered with white cotton fringe was kept in this room as outside the French window was a small porch for sun bathing.

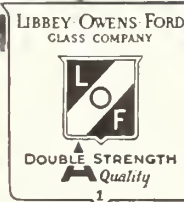
An oval swimming pool below the garden terrace had gay umbrellas and wide cushions and on Sunday swimming-party fêtes we poured in a bath of ice cream salt and at each corner placed a Palm tree, which my brother-in-law insists we rented from the village funeral parlor—he would!



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At right, A glimpse of the entrance hall in the Fish home showing fine examples of Early American furniture.



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## Italian provincial furniture

(CONTINUED FROM PAGE 43)

influenced by ornamentation and complexity of materials. Venice by painting in beautiful soft colors rather than in gilding and carving, while Rome, furthest away of all from the source of inspiration, would have chosen to copy the French, with an eye to what the shades of Michelangelo would have thought about it, in a scale to fit the Vatican. Naples was under the Spanish Royal House and everything that came to the city of Santa Lucia was by way of Madrid, except the Irish and Scotch colony that arrived with Nelson and Lady Hamilton and whose familiar Gaelic names appear in many of the Neapolitan families of today.

Florence, the capital of Tuscany, was led by the declining Medici family. While the elegance of France was imitated there in all and sundry, we cannot discount the strong English version of this period, as it was unique to Italy. Robert Dudley, of the great Norfolk family, was engaged by Ferdinand de Medici, Grand Duke of Tuscany, to undertake the building of the port of Leghorn for Florence. He was an engineer by profession, but a man of wide culture. In the years that he spent there, building the jetties and lighthouses he amused himself by producing English furniture. He

brought out from home cabinet-makers and many other craftsmen allied to art, setting them to work under patronage. It was there that the pieces in the manner of Hepplewhite and Chippendale were created Italian soil. These English pieces came the rage with the court and due time were copied throughout the part of the country with Italian variations of the theme.

This period was brought to a close with Napoleon's invasion of Italy and the Empire. The last spark of Italian originality died out and the furniture reproduced under the Empire was practically uniform in character over Italy. In its imitation of French it followed the lines and details where possible. Instead of the beautifully executed ormolus of the period, the Italians gilded a wood carving, sometimes actually incorporated in the member or applied a glue if that method was easier. Instead of mahogany, as found in France, the Italians used walnut and the tops of bureaus, desks and tables were wood marbled. White Carrara marble was substituted for the elaborate verde-antique, porphyry and color-veined marbles that were employed by Napoleon and Josephine at St. Cloud and Malmaison.

## Rooms to grow old in

(CONTINUED FROM PAGE 24)

being for the same level of everyday. Concrete beauty is a honey pot that can cloy. In the rooms of contentment we are making for, we must beware of the engulfing decorating effect. The rooms to grow old in should have eliminated all disturbing fads and fancies. Their keystones are serenity. Their builders must bar doors on any tempests in esthetics. Their furniture formations sure, making for rhythm in arrangement, their colors all merging into a color complement so satisfying to the eyes that it is accepted without analysis as something bred of the spirit of the place. The vision of what is to come to pass must be embraced and considered in large outline before we open the van, the chests and coffers that contain the souvenirs of our yesterdays.

What shall we keep of the past and what discard? That is the problem disrupting each individual's morass of sentiment or sentimentality and cuts a long cancerous acquisitive habit. We must keep what comforts us—a reasonable amount of it—for the habitation we are intending to stay with and find our peace in must be what we have wanted for a long time, comfortable. The cushiony things may be as deep and downy as any fear of lumbago might long to run to. Our dumb wooden servants need not be fashioned from one tree: walnut, pine, or mahogany, as many of our departed furnishing mentors once demanded. There are ways and means of invoking genius to put a stop to any little furniture wars. The chair we had always a sneaking affection for, or some one else liked very much—a poor

thing but our own through long association—ugly mayhap, or bastard, must find the perfect disguise for its sign. One chair, yes, or desk or what-not, one garrulous old friend we feel cannot live without; but that does not mean we can keep whole litters of bothers. The creature who must cover everything he has endowed with voice to these rooms he is setting up for permanency perhaps had better remain where he is. Those who move into the movement of making rooms that minister to our needs—rooms dreamed of as so blessed that they will need few future changes beyond the replacement of wear and tear, must be wise enough to know that renunciation is law of growth. Rooms to keep—have and hold forever and a day—must be simple places; austere they need never be, only it will be well to allow for some of those unclustered stretches we have longed for always where summer sunlight and winter firelight can play about us without countering one dusty object. Many windows we shall need, for the changing seasons knocking at them will mean more to us when Father Time has said that it is about time to stop still and watch some of the wonders of their passing.

Houses to stay in, and rooms to keep. How restful it all sounds. It would have been wiser to ponder more about it long ago, but it needed the world crisis to clarify the slogan in a sign-post. As we see it clearly, each of us begins to plan one of those happy dwelling places whose location close on something near satisfaction

—WEYMER MILLS.





Who has not wished that one room, at least, might be done in the best Colonial manner?



Whitney Company carries with selected retail stores in building complete sets on their floors. The way above identifies houses. Within, you find representative things of Early American reproductions.

TASTES in home decoration differ—fortunately—but there are few of us indeed who do not have an affection for furniture of the Colonial period. In the simple, graceful lines of a tilt-table, a bow-back Windsor, or a solid maple chest with its “willow” brasses, all the glamour and color of Early America seem recaptured. About such pieces is something forever reminiscent of villages and commons and wide New England streets.

Naturally, not all Colonial furniture is equally desirable in our present-day scheme of things. But Whitney Colonial reproductions, copied from famous pieces now treasured in private collections or guarded in museums, place before you the better designs of the Early

American centuries at reasonable prices. Authentically reproduced in New England sunny maple and rock birch, by competent workmen trained in the Colonial tradition, this is furniture you will be proud to have your friends see.

In country place, small suburban cottage or city apartment, Whitney furniture is for use throughout the house. In the bedroom, for example, what could be more appropriate than Whitney beds, actual copies in solid maple of famous Early American bedsteads! To go

with them are generous chests of drawers, sturdy and masculine. A maple stand, with the fluted Sheraton legs, is ideal for lamp and telephone and books. A dressing glass, Chippendale mirror and Cape Cod rocker with pert ruffles are other pieces you will wish to consider in building your bedroom.

Do not imagine that Whitney furniture must be purchased in “suites.” On the contrary, you can buy one or two pieces at a time, and add to your collection as inclination dictates. Whitney patterns are “open stock.” Each piece is hand-pegged; each piece carries a triple guarantee. Exclusive Whitney dealers, located throughout the country, will be glad to help you make your selections. Ask them or write to us, for a free copy of the booklet, “How to Furnish Your Home in True Colonial Style.” A coupon is below for your convenience.

*Illustrated are: Twin beds 536 (\$20 each); Night table 439 (\$26.30); Cape Cod chair 3010 (\$24.70); Chests of drawers 513 (\$36.10 each); Dressing table 414 (\$23.50); Bench 662 (\$13.30); Mirror 242 (\$8).*

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## The old-fashioned tea party returns

(CONTINUED FROM PAGE 49)

a way of insuring a good cup of tea and also makes a charming picture. But if you do this, try to get an efficient alcohol lamp—not the usual type that merely burns bravely, with the result that one finally gives up and makes tea which isn't hot because there's no hot water and isn't iced because there's no ice.

### RECIPES

#### Coffee Cake

1 cup sugar 2½ cups of flour  
Butter size of a walnut 4 tea-spoons baking powder  
Pinch of salt  
1½ cups of milk

When taken from the oven, spread the top with butter and sprinkle with sugar and cinnamon.

#### Ginger Cake

1 cup of molasses 1 tea-spoon of ginger  
1 cup of sugar 1 tea-spoon of cloves  
½ cup of lard 1 tea-spoon of cinnamon  
1 egg 3 cup of flour

1 tea-spoon of soda put into ¾ cup of boiling water added to the batter at the last moment. Bake in a moderate oven.

#### Hermits

2 cups of brown sugar 1 tea-spoon cinnamon  
1 cup of butter ½ tea-spoon of cloves  
½ cup of raisins A little grated nutmeg  
½ cup of currants ½ tea-spoon soda in ½ cup of water

Mix with flour until stiff enough to drop with a spoon onto a greased pan and bake.

#### Huckleberry Cake

1 qt. of flour Butter size of an egg,  
3 tea-spoons baking powder rubbed in the flour  
1 egg  
2 table-spoons of sugar 1 pint of blueberries

Add milk until the dough is like short-cake dough. Stir with a spoon. Bake in a quick oven.

#### Laftkuchen Mit Kase (German Cheese Cake)

To one pint of milk add three ounces of butter and bring to a boil. Add 7½ ounces of flour and stir until mixture is smooth and leaves the side of the pan. Add another three ounces of butter and the same amount of grated Parmesan cheese. When the mixture is lukewarm, stir in four whole eggs, a tea-spoon of salt and a pinch of white pepper. Press the dough through a squirt into a baking pan in small pieces (about the size of half an egg) brush these over with egg, press small slices of cheese into the middle of each piece and bake to a crisp in a fairly quick oven. Serve hot!

#### Sand Tarts

1 cup sugar 1 egg  
½ cup of butter Flour enough to thicken

Roll out, sprinkle with granulated sugar and cinnamon. Bake in a hot oven.

#### Peppernuts

1 lb. light brown sugar 2 tea-spoons cinnamon  
1 lb. flour 1 tea-spoon soda  
1 egg ½ tea-spoon cloves  
Five cents worth of citron Rind and juice of one lemon

Drop a spoonful on a buttered tin. Allow room to spread. Bake.

#### Sally Lunn

2 eggs Pinch of salt  
1 cup of sugar Enough flour to make a  
2 cups sweet milk batter like sponge cake  
3 tea-spoons baking powder

Bake in a quick oven.

#### Pecan Wafers

½ lb. brown sugar ½ lb. pecan or wal-  
3 even table-spoons flour or hickory nuts bro-  
¼ tea-spoon baking powder but not chopped.  
2 eggs  
½ tea-spoon salt

Beat eggs, then add sugar, salt and flour and lastly the nuts.

Drop very small tea-spoonful on buttered tins and bake in a moderate oven until brown. Remove from the pans soon as baked.

#### Hickorynut Macaroons

Whites of two eggs beat- 4 table-spoons of chop-  
en stiff nut meats  
4 table-spoons of pulver-  
ized sugar

Mix and bake on buttered paper in slow oven.

#### Cheese Cookies

1 lb. grated cheese ½ tea-spoon baking powder  
1 breakfast cup of butter  
1 breakfast cup of flour A pinch of red pepper

Mix together and roll very thin. Bake with great care in a moderate oven.

#### Virginia Spoon Bread

1 qt. milk put on to boil. Stir corn meal until it thickens. Take from stove, add two or three eggs, a little salt, lump of butter, one tea-spoon baking powder. Bake in a buttered baking dish 30 to 45 minutes. Serve hot in baking dish.

#### Nut Bread

½ cup sugar 2 tea-spoons baking powder  
1 cup of milk  
1 egg  
2 cups of flour

Mix ingredients and let stand 20 minutes before baking. Cut thin and spread with butter.

#### Gems

¼ tea-spoons sugar 2 cups of flour  
1 tea-spoon melted butter 1 heaping tea-spoon baking powder. Pinch salt  
3 eggs  
1 cup of milk

Put sugar and melted butter together then add eggs and milk. Put salt as baking powder in flour and make batter. Bake in greased gem pans for fifteen minutes in a hot oven. Split butter and serve with jam.

#### Thimble Biscuits

1 cup of flour ½ tea-spoon salt  
1 tea-spoon Royal baking powder ½ table-spoon sugar  
1 table-spoon butter 1 small cup of milk with ice in it

With a wooden spoon mix flour, baking powder, salt, sugar and butter. When well mixed add the milk and mix gently. Spread lightly on a mixing board to a thickness of one inch and cut with a thimble. Dust a shallow pan with flour, place biscuits in this and bake ten or fifteen minutes in a hot oven. Split and butter. Serve hot.

#### Cucumber or Tomato Sandwiches

Wash the tomato or cucumber in French dressing before placing between slices of buttered bread.

#### Peanut Butter Sandwiches

Make a paste of peanut butter and tomato catsup with finely chopped sweet pickles. Spread on thin slices of white bread and cover with a small piece of lettuce.

#### Cinnamon Toast

Butter slices of bread, toast and while still warm spread with honey with a paint brush. Sprinkle with light brown sugar and plenty of cinnamon and re-toast.



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Illustrated at top is the Georgian Living Room... the Recamier Love Seats in white damask are directly above... at the left is the Backgammon Room.



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## France

Memories that will be yours for life... dim and vanished yesterdays woven into the vivid fabric of today ▲ Nîmes that was Roman a hundred years before Christ... capital of the Gauls... its great limestone arena built over eighteen hundred years ago... now the scene of bull fights, and lyrical and dramatic performances... close by, the Temple of Diane... and through the crumbling streets this "Goddess of the Moon" still haunts the shadows ▲ The Chateau Country with a picture round every turn... a 16th century palace with many a story of fickle ladies ▲ Brittany with its quaint frilly collars and starched caps... Chartres Cathedral with the loveliest windows in all the world ▲ Colmar, birthplace of Bartholdi, who created the Statue of Liberty... the giant hills of the Vosges overlooking the beautiful Jura valley... Chamonix, where the cold blue river leaps out of the glaciers and freezes into millions of fantastic spikes ▲ Juan-les-Pins and the whole Riviera where life is pitched on a high key, brilliant, scintillating, ever-changing, yet always the same in its interest and color... bands of wandering troubadours... the tang of bouillabaisse in Marseilles ▲ Falaise, the birthplace of the mighty William... Le Touquet for golf... Deauville for the Grand Prix and on to Biarritz to watch the colossal rollers of the Bay of Biscay ▲ The famous enns of Vichy, Brides or Contrexeville ▲ The finest and fastest trains with tariffs of less than two cents a mile... hotels and pensions cheaper than ever before... villas, garlanded with roses and honeysuckle, to be had for a hundred dollars a month... *citizens of the world are not made at home... they are born while traveling* ▲ Your local travel agency will gladly plan an itinerary.

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of  
**FRANCE**

**1 East 57th Street N.Y.**

## Fresh flavors in the vegetable garden

(CONTINUED FROM PAGE 37)

that deserve special mention are the Chinese Cabbages of which four distinct varieties have gained a foothold in American amateur gardens—Pe-tsai, Wong-bok, Chi-hi-li and Pak-choi. These are distinct from our Cabbages. They appeal especially to people who have difficulty in digesting ordinary Cabbage, because they are easily digestible, with no unpleasant after effects. They are equally delicious as salad, cold slaw or boiled. The correct way to cook them is to cover the broken pieces with boiling water, allow them to stand until cold, drain, cover them a second time with boiling water and boil twenty-five minutes, drain and serve with Hollandaise or white sauce. For salad cover the broken pieces with boiling water, let stand five or ten minutes, drain, chill with ice water, drain again, shake dry in a cheesecloth bag and serve with Mayonnaise or French dressing.

As Chinese Cabbage resents being transplanted, sow the seed thinly where the plants are to remain and thin them several times when they start to crowd—until the final ones stand 15" or 18" apart. Use the thinnings for greens or salad. The plants quickly run to seed so the sowings must be made in early spring for the summer table and in June for that of the autumn. From sowing until maturity of full grown is about four months.

Endive is distinctly a cool weather salad for autumn use. The plants are started in late spring, transplanted in midsummer where they are to mature and in the autumn when their centers show traces of white the outer leaves are drawn together above the centers and either tied in that position or covered with large drain tiles or mailing tubes to encourage blanching, a process which requires a week to three weeks and makes the leaves tenderer and less bitter than if used green. As this process makes the plants prone to decay during mild and warm weather only a few should be covered at any one time.

### AFTER ENDIVE

Witloof or French Endive and Barbe de Capucin, which somewhat resemble Endive in flavor, are both produced from Chicory roots. They are dainty, slightly bitter, white (or sometimes pink) salads easy to produce in late fall and early winter. Thus they continue the season where Endive leaves off. The seed is sown and the plants grown in the garden like Parsnips. They require the entire season. In late fall the plants are dug, all but an inch of the tops cut off and the roots buried in earth in a cool cellar. For Witloof they are shortened to six or eight inches, stood erect and covered with six or eight inches of damp manure, decayed sawdust, or shredded peatmoss. In a month or six weeks examination will show newly developed tops. After washing and breaking apart these are ready to serve with a dressing.

Barbe de Capucin is even easier to produce. The plants, trimmed as already described, are merely laid horizontally in rows on a layer of earth or the other materials mentioned above,

covered an inch or two with the material and this with another layer of roots set back a little from the row, and so on, the layers alternating until the sloping or pyramidal pile perhaps two feet high. This is moist by occasional watering. In a month new leaves will be ready cutting and serving like Witloof. The roots are not disturbed and the leaves not injured when the plants are cut the roots should continue to produce for several weeks.

As piquant plants to add to a salad of less pronounced flavor Chives, the seedling Celery and Onion cut like Peppergrass with scallions and various culinary herbs are available. Among these last are Marjoram, Parsley, Summer Savory, Parsnips, Thyme, Balm, Basil, Chervil, Celery and Fennel—all to be used in "pinches" or as extract in the vinegar to be employed in making the dressings. Just look at that list again and think what a wealth of new flavors you may have by using the plants singly or in combination!

### MUSTARD

If you are addicted to greens, so far have confined yourself to Spinach and have been disappointed because this plant so quickly runs to seed, suppose you sow Mustard soon as the ground can be worked in the spring. Good varieties are Fanny, Elephant's Ear, Warrington, London, Giant Southern Curled, Chinese. They are extra quick growers. In about three weeks the plants may be cut for salad. Their flavor suggests Watercress but is distinct. Another week or two the plants will be large enough for a dish of greens.

New Zealand Spinach is a good plant to follow Mustard. It supplies leaves and succulent tips of stems all summer—until frost kills the plants.

During August, Feticus or Lattuce and ordinary Spinach may be scattered anywhere the ground is bare or even among New Zealand Spinach, Corn, Tomatoes or other crops that will be killed by frost. The seedlings are hardy, so those not large enough to pull in the fall may be used in spring before spring sown plants could produce new plants. The Spinach or a good substitute for it may be had during the entire season.

We may start the season of seedling salad vegetables earlier in the spring than in the open garden by using hotbeds and extend it in the fall—through the winter in mild localities—by means of coldframes which, hotbeds, are also useful in the spring.

If we wish we may make our flower gardens do double duty with certain plants. Okra is an ornamental plant of rugged form suitable for background and for filling gaps among shrubbery. Its tender pods and mature seeds are highly valued in the South as additions to soups and stews.

Scarlet Runner Beans, which so many of us already grow for their brilliant flowers and the humming birds they attract, are especially delicious when the shelled beans are still soft and have not yet begun to develop in (Continued on page 73)





STEICHEN

## "I'm not going to wait any longer!"

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we struck a rough road, I set myself for the bumps—but none came. I tried the brake selector and ventilation control and ride control. Why, this car is even adjustable to the mood of the driver!

"That ride made me want a Packard as I had never wanted any other car. But I didn't see how I could afford one.

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present car, I know from the experience of my friends that a Packard will last a lot longer.

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We believe the new Packards are the finest cars America has ever seen—and we believe a comparison with other fine cars will prove it. Go to your Packard dealer and take the wheel of a new Packard. Drive it over roads you know by heart. Compare it with every other fine car 1933 can offer. We know then your next car will be a Packard.

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## Fresh flavors in the vegetable garden

(CONTINUED FROM PAGE 72)

their characteristic dark colorings.  
The Hyacinth Bean, so generally a  
favorite as a tall annual climber be-  
cause of its abundant foliage and  
ornamental purple flowers, is widely  
used in the tropics where it is a  
native. Try some this summer.

Calendula, whose large yellow or or-  
ange flowers we prize so highly, was  
formerly such an important "greens"  
that it was called Pot Marigold, the  
young plants being cut and prepared  
like Spinach. As they are erect grow-  
ing and smooth leaved (in compar-  
ison with many Spinach varieties) they  
are easy to make free from grit.

Ice Plant (*Mesembryanthemum*)  
which we grow as a summer annual  
mainly for its peculiar, ornamental  
foliage is highly prized in warm coun-  
tries for its thick, tart leaves which  
are eaten either separately or mixed  
with other salad plants or used as a  
pot herb.

The young leaves and flowers of  
Nasturtium make delicious, piquant  
sandwiches and salads and the im-  
mature but nearly full grown fruits,  
when pickled in vinegar, are a fair  
substitute for French capers.

Chives, or Cives, which we often  
grow as edgings around spring bulb  
and early flowering perennial beds for  
their abundant dainty foliage and little  
plumes of small lavender flowers, have  
a mild Onion-like flavor especially  
pleasing in spring salads. They may be  
had weeks before Onion foliage in the  
open garden is large enough to cut.

The plants may also be grown in hot-  
beds and coldframes during winter  
and early spring.

Among the more curious vegetables  
are Haricots (or Asparagus Beans)  
whose slender, cylindrical pods, often  
eighteen inches long, are borne singly  
or in pairs on ornamental vines eight  
to twelve feet tall. These pods consist  
mostly of pulp which, while immature,  
is more delicately flavored than that  
of our common Beans.

Windsor and Broad Beans are of  
easiest culture provided they are sown  
as soon as the ground can be worked  
in early spring. The plants are rug-  
gedly hardy so can stand spring frost.  
Unless sown early the plants are al-  
most certain to produce few or no  
pods, usually because they can not  
stand hot weather or are attacked by  
plant lice or blister beetles or both.  
When started early the shelled young  
Beans will be ready for the table  
several weeks before the Limas in the  
same garden are large enough to use.  
Their flavor is as distinct from that of  
either the Limas or the "shell" Beans  
of our common garden varieties as the  
plants are in their stiff, erect habit of  
growth.

The rat-tail Radish is another curi-  
osity. Its slender pods, eight or ten  
inches long, and often violet tinted,  
are piquant and pungent when eaten  
either raw or when pickled in vinegar.  
Cultivation is the same as for our  
common Radishes.

(Continued on page 74)

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# Ice are Anemones to span the garden year

(CONTINUED FROM PAGE 53)

Self to three feet in height. h they need rich, moist soil, they require perfect drainage and shade. They are particularly home against a background of is, which also give them some of nter protection they need. They above the ground later in n than most plants. ave saved the most versatile ners of the family for the last. hortensis group is a different of plant entirely, fiery blooms of t Mediterranean countries, that met the hybridizer and become sophisticated. Their flowers are times larger, and their brilliant g runs much to red and scarlet. natural blooming time comes through midwinter, though it be prolonged through many s of fall, winter and spring with aint Brigid Anemones.

## CONCERNING HARDINESS

great drawback has been the of hardihood; but while the scar- gens and stellata types may be etter only for Southern gardens, aint Brigid's have been bred to greater hardihood in the foot- of our bitter Cascade Mountains. and the French De Caens both g to *Anemone coronaria*. We not feel any regret, however, for more tender members when we upon these new hybrids of red, rose, pink; purple, violet, mauve a few blues, also cream, white, or and splashed. The blooms vary the broad petaled single forms ofusely doubled flowers with y twisted petals. The dark cen- are particularly striking with great velvety pistil and many us, while the deeply cut Fern- foliage is decidedly decorative in garden and vase. In size, col- g, formation and prolific bloom much surpass the older types— they have been very differently d to bring forth these gorgeous rs through the long winter hs.

ne most outstanding difference is e annual lifting after the foliage completely ripened. All offsets the original corm are cut off a sharp knife, and also any decay may appear, the cut edges care- dusted with sulphur. Both off- and old corms are placed in small bers in paper bags and laid away planting time. These offsets pro- plants the same year, the fatter making more prolific bloom than flat, even though the latter are larger. A normal corm has usu- from three to ten of these, but I found as many as sixty on a e one. e time of planting depends con- ably upon the climate and the on that bloom is desired. On the h Pacific Slope, late August ing in the open gives bloom by stmas, and this continues pro- ly until warm weather, usually t May. Snow sometimes blackens foliage, but does not kill the base, gh holding the bloom rather sta- ry. A silver freeze, however, is

inclined to cut the foliage down. With milder weather, this grows up again, but bloom is often checked for a month. A coldframe or other slight protection in such climates will bring the flowers on right through winter blizzards; and when bloom is de- sired through midwinter in Philadel- phia and north, something of this type is best. A glassed-in porch is often satisfactory, and the plants may be grown in pots. They are too much cool weather flowers for growth in heated living rooms.

In the open in coldest gardens it is perhaps better to wait until Novem- ber to plant, then mulch, and count upon bloom in early spring. Spring planting brings summer bloom, but hot weather tends to make this smaller, and rushes them through their season. Their greatest value is through the dark and dreary days of the year, sturdy and cheerily bright, later hold- ing on with the spring flowers. Purple and lavender shades of the Saint Brigid's are an unusual ground with the golden Daffodils, but make a very satisfactory contrast both in habit and flower, and later bide the dying foliage of the Daffodils.

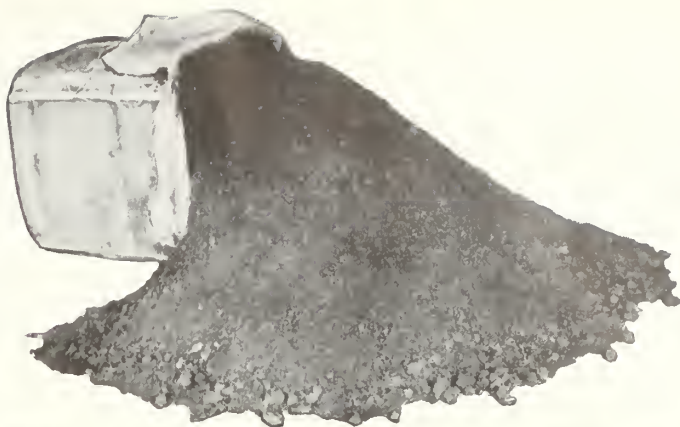
Set the corms about three inches deep, and eight to ten inches apart. Leafmold in large quantities with a good fibrous garden loam is most to their taste. Plant food rather high in potash and lower in nitrogen seems the most satisfactory, and produces a harder growth.

## VARIOUS MATTERS

As fungus root rot is the great enemy, it is better wherever possible to plant in different places from year to year. Treating the soil with seamen is also an aid. Watch the older corms for the center rot that sometimes does not appear upon the surface.

Saint Brigid Anemones will begin to bloom in about seven months from seed planted as soon as it is ripe. Here, too, is a departure from the usual method, for seedlings seem to suffer a severe check from shifting, and the first sowing is made thinly where they may remain through their entire season of growth, bloom and ripening. When sown in late spring, partial shade is best, particularly if that from deciduous trees or shrubs may be had.

When cutting take a long stem down to the base of the plant, though be very careful not to damage the buds that are just breaking through here from the crown. Of course, like all flowers that are wanted for continuous bloom, these must not be allowed to seed early in the season. As cut flowers they are among the most lasting, and florists are using them considerably through the winter holidays. Plunge the blooms at once into cold water up to the sepals for a few minutes before arranging. Later if they droop, hold the stem between the upper col- larette of leaves and the flower head under running cold water for four or five minutes. If this is not sufficient to revive them, plunge them into cold water to the flower head, and set them in the dark for an hour or two.



# PEAT MOSS

*Makes Poor Soil Good—  
and Good Soil Better*

## What Peat Moss Is

Perhaps you have never heard of peat moss. Or, possibly, if you have, the word doesn't mean anything very definite.

Peat moss is a particular kind of peat. As peats are named according to botanical composition it might even more accurately be called "moss peat" rather than peat moss; because it is a type of peat that was formed from various mosses. Moss peat is indeed descriptive and does clearly distinguish it from other types and different grades of peat often erroneously called and often sold as peat moss.

Peat is found in all countries. And yet, the particular types of peat moss properly prepared and perfectly adaptable to garden use comes to us, at present, only from Germany and Holland. It might rightfully be termed "decayed vegetable matter" or "humus" in a state of arrested decay—a source of organic matter that is distinctly out of the class of just "humus". A soil improver free from weed seeds, highly absorbent and retentive of moisture, rich in carbonaceous matter, and free from harmful mineral contents—combined advantages found in no other soil improver.

## What Peat Moss does for you

Peat moss will prepare any soil for garden purposes and will im- prove the best growing soil, both physically and in fertility. It breaks up and renders more friable heavy, clay soils. It binds and gives more body to loose sandy soil. It assures constancy of moisture about the plant root level at all times. It acts as a reservoir for plant food applied in the form of commercial fertilizer.

Peat moss used as a Summer mulch does away with the back breaking toil of weeding and cultivating . . . adds a touch of newness and freshness to every part of the garden. No other one material available for garden use will do for the garden half the things which peat moss does.

If you have never used peat moss a delightful experience awaits you. You will find it so different from anything else you might have used. You may use it liberally, confident of good results. Your garden will be one for you to take pride in—for all to admire. Don't deny yourself this pleasure—this safety. It is folly to be ever tempted to employ a "bargain" substitute.

Why not, at this time, consider peat moss as a garden aid? Your dealer will be glad to tell you more about it, and will gladly recommend how much you should use for your particular type of soil. We, too, offer to lend our aid.

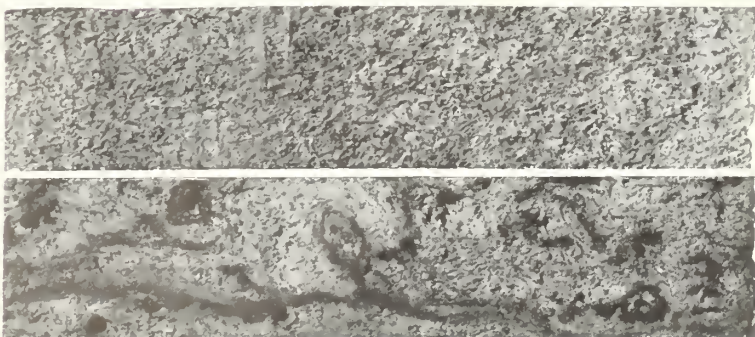
Fine, new growth moss peat from which our product is made and coarse peat from which undesirable peat is taken.

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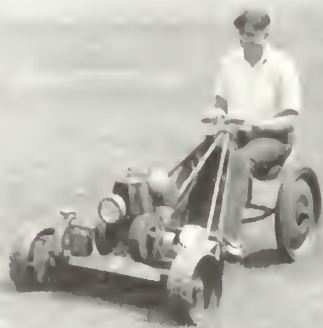
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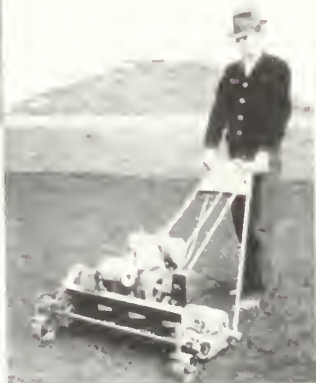
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## Flaxflowers for dancing in the sunshine

(CONTINUED FROM PAGE 55)

the plants are put back to about six inches new growth will be encouraged and a new crop of flowers probably produced. This is a charming and beguiling plant for use anywhere in the garden, whether set to wave its delicate stems from a height in the rock garden or to confound the fast respectability of the habitual border dwellers.

The white flowered form, *L. perenne album*, is also a lovely thing, though less often seen. I once had a mass planting of it against a low wall that was veiled with gray *Cerastium*. This made a delightful picture. Once also I planted a broad edge of the blue form along a wide border intermingled with the bright Spanish Poppy, *Papaver rupitragum*, and May flowering Tulips in tones of lavender. This gave a long flowering, for though the Tulips were soon over the Flax and the apricot-tinted Poppies continued for many weeks. Bits of love per brush were inserted along the edge and the branches of the Flax drawn down to create a softer effect that was very pretty.

A SOUTHERN COLONY

Counting the time to be even more reliable than *Linum catharticum*, native of southern France, and differing from the above in being slightly taller, the flowers are a deeper blue in spite of I think the line of other color down the petals. It is less fragrant, also than *L. perenne* and, according to Clarence I have, if picked just before it opens, does well in water. I am its southern habitat it might be thought tender, but it has proved quite hardy here, though it is certainly not long lived. *Linum catharticum*, from our west country, I have grown in the rock garden and found it distinctly inferior to either of the foregoing though a good deal like them. Its blue is less definite, its habit more and its habit less graceful. Since my collection I think it is not worth growing.

But *Linum catharticum* is a delightful free-flowering species for the rock garden with substantial bright blue flowers and a fountain of stems of no great height, not usually more than one inch. This is perhaps a better plant than the dainty little *L. alpinum*, standing erect where the latter sprays about over the surrounding stones, and six-inch stems bearing a cluster of large soft blue salvers. *L. collinum* is a species akin to these that is found in the mountains of Greece; it is very lovely and blooms most of the summer. Make a planting on a sunny, rocky hillside of the rock garden of any of these little Mountain Flaxes and interplant them closely with the Alpine Poppy in tones of pink and buff and scarlet, and enjoy a dream of fair flowers that will give you exquisite pleasure for many weeks in the early summer.

It should be borne in mind that these mountain Flaxes require a really poor and half-starved soil if they are to maintain their dwarf, compact character and that they quite definitely like lime in their diet. All require to be planted in generous numbers also if they are to prove their beauty and

worth conclusively. It is well, to remember that like all the race they are tap rooted and exceedingly resistant to disturbance. Therefore seedlings should be moved to permanent quarters very small.

In high, dry pastures and on towering limestone hills of southern Europe is found *L. salsoloides*, sometimes called the pearl of the race, but to my mind in no way comparable to the little blue-flowered kinds just enumerated. As in the case of so many of its kind its rootstock is woody, slender wiry stems pushing up for a time-wise and clothed in narrow silvery leaves set very close together. The salver-shaped flowers are white veined with deeper color and I have seen a form with a purplish blotch at the base of each petal. It forms a low bush suitable for a hot sun place in the rock garden. A dwarf form of it is sometimes listed as *L. salsoloides nanum* and sometimes as *L. tenuifolium*. This is lauded a very fine rock plant but I have to confess that I have not been successful with it—that is, it has always failed to materialize the "dense fur-like almost hidden under the hundreds of opalescent white flowers" attributed to it and has persisted with me in being rather scant and straggly and a rather unconvincing of any special loveliness. *L. viscosum* I have grown. It belongs I believe to the taller section of the Flaxflowers, sending up few or even single stems, rather sticky, crowned with a cluster of purple flowers. Mr. Farrer says it is "stout and quite unflax-like in its habit" and that because of "lignescence unfiliform root" is difficult to transplant, but once established a reliable perennial. It is offered in country.

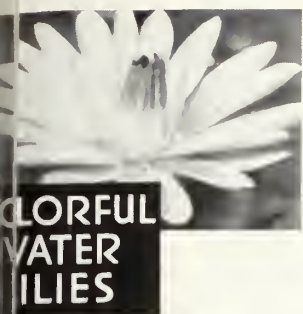
A BUSHY TYPE

*Linum monogynum*, that makes most delightful filmy little bushes imaginable, neat and compact and about a foot in height, is said to be covered for most of the summer with gleaming white blossoms. These I have never seen for though I have more than once conjured the little bush into being from a packet of seed have not been able to carry it over the winter. This is not to definitely that they are not hardy but only that I have so far failed to provide these New Zealanders with the proper amount of heat and perfect drainage that they have in order to weather our clearest winters. All who have given it agree as to its worthwhileness. A packet of seed costs little and sum may be lurking just around the corner so it is again on the seed list.

The yellow-flowered Flaxes, so as I know them, are quite different in appearance from any that we have mentioned. They have their own individuality and charm but are substantial in leaf and stalk and, for the most part good herbaceous plants for the border or rock garden that die back to a thick rootstock annually. *Linum flavum* is well known for its fine display of rich yellow flowers in early summer. It grows

(Continued on page 77)





## COLORFUL WATER LILIES

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## Flaxflowers for dancing in the sunshine

(CONTINUED FROM PAGE 76)

about a foot tall but with me is not a good stayer, not so good nor so showy as a plant I have had as *Linum campanulatum*, which Mr. Farver says cannot be separated from the foregoing. *L. capitatum*, introduced from Austria a little more than a hundred years ago, is also a fine yellow-flowered form close to *L. flavum*, but with the blossoms set in a closer head. None of these is perhaps very long lived, therefore it is well to raise them occasionally from seed to insure their permanence in the garden. *L. arborescens*, the so-called Tree Flax is not a tree but a quaint little bushling from high places in the Island of Crete, evergreen, and comely with fine large yellow blossoms, but with me it does not prove hardy.

Those who have devoured the pages of Mr. Farver's *English Rock Garden* have perhaps come upon and coveted a little yellow-flowered Flax thus described: "*Linum artocaulis* is perhaps the most to be desired of all. It makes a quite tight small mass of leafage, narrow line frail, and huddled so that the whole looks exactly like a cushion of *Douglas's Vitis* in which, however, sit seedless the flaming crisps of gold each by itself is the similar cushions of *Geranium nivalis*," and so on. But where is this jewel of the "mountain region of Cidmus in Crie and Timolus in

Lydia" to be found? It has been in no seed list that I have ever seen. I seek it still in vain. It is perhaps such apparently hopeless quests that give gardening its peculiar zest. But I should like to find it!

To return to level ground and the easily attainable, the so called Scarlet Flax, a hardy annual, may be had by any one. And if a succession of sowings be made from early spring every two weeks, its ruby-colored silvers may be enjoyed in the garden the summer and autumn through. This is *Linum grandiflorum* and it is said that there are rose and white and pale blue forms of it, but I have not seen them. This native of Algeria is a valuable border annual, doing efficient work in lightening the heavier effects of border upholstery, and if young plants are potted up in the autumn they continue their cheerful display in the greenhouse or conservatory.

Less well known is a little annual Flax that is said to be frequently met with in the Alps and sub-Alps of Europe, Western Asia and the Canary Islands. This is *L. cartharticum*. It has little oblong leaves and small white flowers. I grew it long ago upon a sunny slope of the rock garden. While it was pleasant enough for one season I did not think it quite worth repeating



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## Growing Dahlias from seed

It is surprising how few gardeners, even among Dahlia enthusiasts, have ever tried growing this remarkably versatile flower from seed. I well remember my own surprise, upon my first attempt, in discovering how easily they could be grown, and how vigorously and rapidly, once started, they developed into really full-sized flowering plants.

As to the reasons for growing one's own, they are several. First of all there is the sensation that comes from it. The most beautiful Dahlia you can possibly buy as a mixed variety, with a list of prizes and gold medals as long as your arm, cannot possibly give quite as much of a thrill as a really fine flower you have yourself raised, knowing that there is probably not another exactly like it in existence, and that it is within your ability to perpetuate it if you desire to. There is also the consideration of expense—compared with most of us, these days, is a very real consideration. For the price of a single root of my comparatively new variety, one may get seeds to produce all the plants there will be space for on the average small plot.

While all types of Dahlia may be grown from seed, the singles, semi-doubles and especially the new Dwarf Bedding types, which have proven so popular, demand and are now becoming quickly sought after, are especially a costly matter. It is no exaggeration to say that Dahlias of this type may be produced from seed but it is easily as costly as growing and "saving" seeds of Mums and Zinnias. The dahlias, such as the Debutany, Show and Exhibition types, require somewhat longer to come into bloom, and even these require sections where the season is very short will have a fair number of flowers the first season from seed down in the open.

The extent to which the growing of Dahlias from seed has been taken up by amateur gardeners is indicated by the fact that one of this spring's leading cut-flower devotees nearly half a page to them, offering nine distinctly different types. Some of the Dahlia enthusiasts list seed saved from the leading named show varieties, so that the Dahlia enthusiast interested especially in exhibiting can start with a fair chance of obtaining really first-class flowers for prize-winning in the

seedling classes. One of the most sensational prize-winners of recent years, on a national scale, was grown from such seed.

Named varieties do not come true from seed, but the type and the individual characteristics of the flower are largely determined by the parentage, though seed from doubles will produce a small percentage of semi-double or single flowers. For the beginner who wishes to experiment on a small scale, I would recommend particularly the trial of some of the beautiful, clear-colored, compact-growing new types such as Coltness Gem, a bright scarlet single; Coltness Gem Hybrids, in mixed colors; and Unwin's Dwarf Hybrids, semi-doubles in a variety of very attractive, artistic shades, and reaching the blooming stage very quickly.

While seed may be sown directly in the open border, as soon as danger from late frosts is past, it is better to use flats, or a specially prepared small bed in a sheltered place, as the vigorous-growing little seedlings will be ready for transplanting in a few weeks. Use an ordinary seed-bed soil mixture, containing sufficient sand to assure active drainage and enough humus or peatmoss to prevent surface baking. The seedlings transplant readily. The tiny tuberculous root begins to form almost as soon as the first true leaves, and this undoubtedly helps to sustain the plant until it is re-established. No top-dressing is necessary, and the seedlings are sturdy enough to be transferred directly from the seed-bed to the border, though an intermediate transplanting may be desired.

I have never experienced trouble from damping off, even when night-blooming seedlings of other flowers suffered from it. It should be kept in mind, however, that the little Dahlia seedlings are ragged and spreading from the very start, and require more room than those of most flower seedlings. For this reason the seeds should not be sown too thickly. I space the seeds half an inch to an inch apart, in rows about three inches apart in flats, or somewhat more in a seed-bed. The seeds, though fairly large, are of the type which should not be buried deeply; just enough sand or light soil barely to cover them from sight is sufficient.

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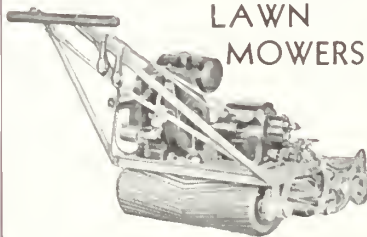
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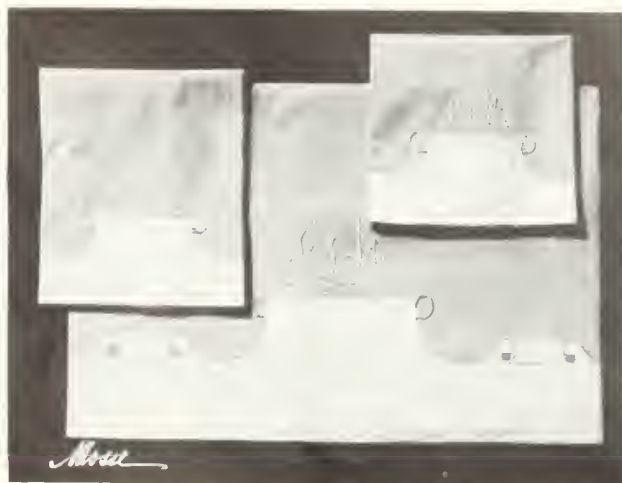
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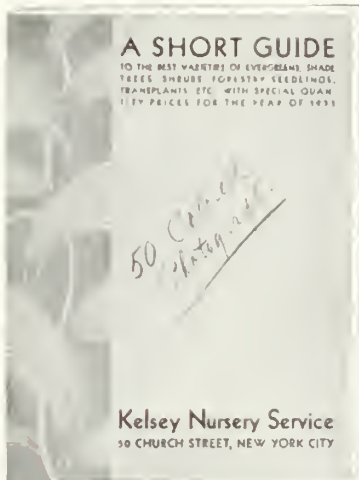
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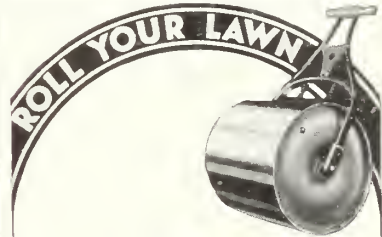
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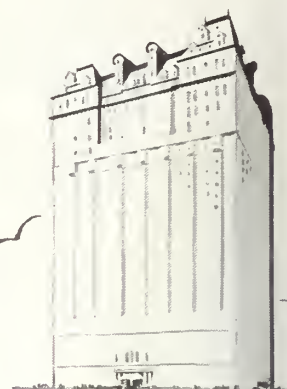
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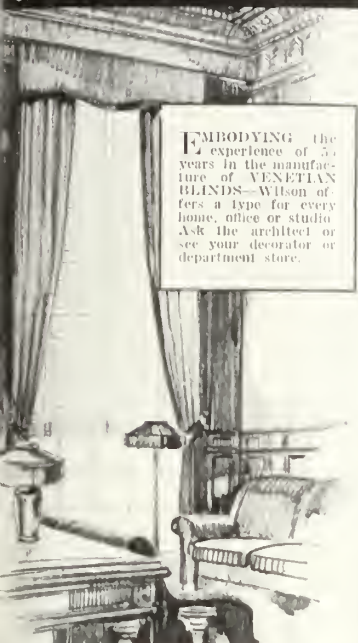
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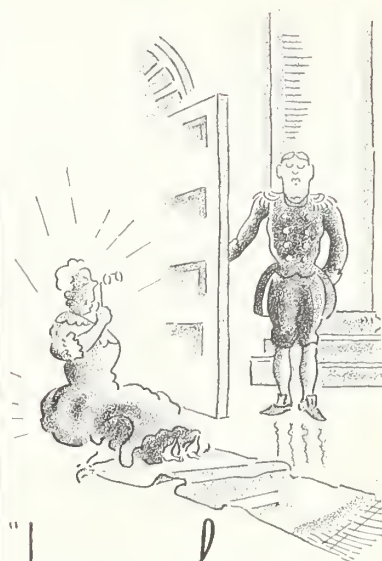
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*Kenwood Blankets are also produced in Canada by KENWOOD MILLS, LIMITED, Toronto, Ontario*

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## Reader questions and our answers

• How often should a Schnauzer be bathed? Ours is constantly in and out of the house, and so must be kept reasonably clean, but at the cost of washing him a couple of times a week, as we do, this is a good deal of a luxury. G. M.

• It is perfectly possible to keep a dog clean and odorless without bathing him more than once a month, provided he is given a thorough brushing every day. Use a brush that gets well down into the coat, ply it earnestly for ten or fifteen minutes, and you will be surprised how clean and healthy you can keep the coat and skin.

As a matter of fact, frequent washing is harmful to a dog's coat, rather than otherwise. The action of soap and water removes much of the natural oil in the hair and tends to produce a dry, brittle coat.

• I have often seen a puppy described as "eligible for registration." Can you tell me just what this means, and why it seems to be considered such an important point?

N. E. S.

• The phrase in question means that the pup can be registered under his breed in the records of the American Kennel Club, the

official canine "Who's Who" in this country. In order to be eligible it is necessary that both his parents shall themselves have been registered prior to the date when application for him is made.

Registration in the A. K. C. is official proof that a dog is of pure breed. This naturally enhances his value.

• I have just come into possession of a ten-weeks-old Wire-haired Terrier and have been advised to feed him four times a day. Is this correct, and if so, how long must I keep up such frequent meals? J. McM.

• Yes, every puppy of this age should receive at least four daily meals, each of moderate size. This is much better than giving him two or three larger ones which are likely to distend his stomach unduly.

Individual cases vary, of course, but as a general rule the following frequency schedule is advisable: From six weeks to four months, four meals daily; from four to ten months, three meals; from ten to eighteen months, two meals. Some dogs over a year and a half old do best on two daily meals—a light one in the morning, and a heavier one at night. For many, though, a single meal a day is better policy.

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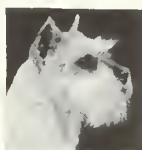
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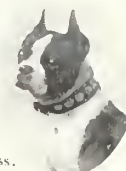
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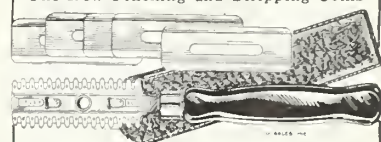
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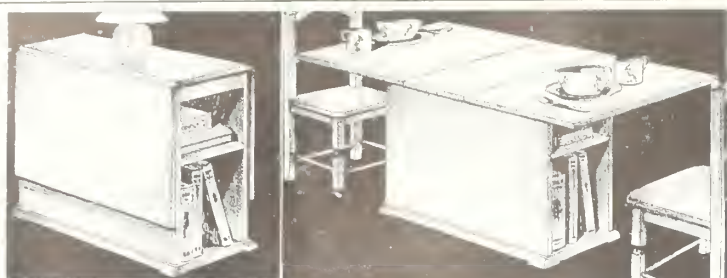
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TO ENCOURAGE good posture in flowers that stand in shallow bowls I recommend the tall, pliable lead holder, at right in the foreground above. Fashioned in perfect imitation of plant leaves, painted green, it blends indistinguishably with the flower stems. Left of this is an adjustable, flat, lead holder, which fits into the top of tall vases like that in the background above. The latter is clear glass with swirl decoration in red, white or purple. 10" tall. \$2.50. Arden Studios, 460 Park Ave., N. Y. The holders are \$1.50 each; white pottery bowl, \$3.50. Gerard, Inc., 270 Park Ave., New York



Now milk bottles have their armor tanks to protect them against feline hijackers. Besides discouraging marauding cats, the metal container below likewise becomes, with lid closed, a thermos to guard the milk from the effects of heat or cold, from the time it is left on the back porch by the milkman till you put it in the refrigerator. Painted dark green. May be hung on wall if desired. \$2.50. Hammacher Schlemmer, 145 E. 57 St., New York



THE young lady pictured above offers herself willingly as a sacrifice upon the horticultural altar—inviting the diligent gardener to use the raffia of which she is made to tie up his flowers. She hangs by the "hair" of her head to wheelbarrow or tool basket and the strands of raffia pull out easily one by one, as needed. In the pockets of her red, green or black and white checked gingham apron she carries wooden plant labels. Price, \$1.25. Lewis & Conger, 6th Ave., at 45 Street, New York



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# Around . . .



The white pottery below manages to be sweet and summery without being insipid. The single, modern flower border may be had in either rose or mauve. Prices per dozen: bouillon, \$1; luncheon plate, \$8.40; dinner, \$1.80; bread and butter plate, \$6; cups and demi-tasses, \$15 and \$12, respectively. Teapot, sugar and cream \$3.50, .50, and \$3 respectively. Barbara Standish LeWald, 16 E. 52 N.Y.



CASSES with handles are the new idea in cocktail drinking. The handles, made of nickel, are removable. The case is heavy and durable. \$3 a dozen. Meldorf Straus, 245-5th Avenue, N. York. The booklet in the same illustration, titled "The Canape Parade" contains the grandest collection of recipes for tasty tidbits that ever made a successful party. 50c. Lewis & Longor, 6th Ave., at 45 St., N. Y.



QUITE the smartest, most unusual cutlery for informal modern tables that I have seen is illustrated above. The handles are bone—white with brown and beige tips, a color scheme that comes as a welcome change from the black and white combinations that have identified "l'art moderne" for so long. Large knife and fork, each \$20 a dozen; salad knife and fork, each \$18.50 a dozen; soup spoon, \$20, and demi-tasse spoon, \$13.50, a dozen. The good-looking hors d'œuvres dish of white pottery is \$3. All from Pitt Petri, Hotel Waldorf-Astoria, New York City



EVEN if a young he-man of almost five or six is a bit restless at night and does slip out of bed occasionally, you can't expect him to sleep in anything so "sissy" as a crib. The bed above is the bed for him. Not even the most masculine of tastes could object to the bit of low, protective fencing that covers the upper half. And of course when the occupant has reached the mature age of seven or so these sides can be removed entirely. The bed is painted white with gay, peasant decorations. \$38, including spring. Childhood, Inc., 32 E. 65 St., N. Y.



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House & Garden's School Bureau recommends schools, not from hearsay, but from personal knowledge. Experienced members of our school staff visit not only the schools advertising in House & Garden, but as nearly all of the good schools in America as possible, and make confidential reports on them for our school files. That is why we are able to make conscientious and intelligent recommendations when our readers ask us "What school is best for my child?" HOUSE & GARDEN'S SCHOOL BUREAU, 1930 Graybar Building, Lexington at 13rd, New York City.



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H & G-5-33



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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR  
MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT



To John Byers of Los Angeles belongs much of the credit for restoring to California the use of adobe brick and handmade floor and roof tiles. Mr. Byers' architectural work is almost entirely confined to the residential and he enjoys best the designing of ranch houses and groups



Karl Freund, who assisted in decorating the gay country house in this issue has been decorating interiors and gardens, and planning art exhibitions in New York since 1903. He is an associate of Averell House, a firm specializing in garden furniture, sculpture and ornaments



Noel Chamberlin, designer of the garden on pages 26 and 27, hails from Cape Cod and practices landscape architecture in New York City. He is a Fellow of the American Society of Landscape Architects and a Vice-President of the Architectural League of New York

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WHO IS WHO IN  
HOUSE & GARDEN



# It is amazing what Quaker Net Curtains do to windows



*ABOVE:* Uncurtained—a "hole" in the wall of the house, black and ugly.



*ON RIGHT:* The side drapes frame the window but do not fill the "hole".

**N**OTICE these photographs—the bleakness of the bare window, the unfinished effect of the use of side drapes only, and finally the charm of Quaker Net Curtains from within and their dignity as seen from outside your home.

Quaker Curtains furnish that necessary film of lace demanded by today's decorative fashion. A variety of styles including "Country House" (illustrated), "Cordn Net", "Princess", "Facade" and countless style-endorsed designs.

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*ABOVE:* The sheer Quaker Net Curtain, through which one may see without being seen, completes the ensemble, serving as an attractive decoration and diffusing the light.

*ON RIGHT:* The Quaker Curtain harmonizes with architectural details and proclaims that people of good taste live within.

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# THE BULLETIN BOARD

**FOR POSTERITY** Leg-of-mutton sleeves and Victorian rooms are not the only signs of our harkening back to the romantic past. Noting the trend of the times and remembering one item that graced many a corner what-not an enterprising firm has recently built up a little business that is probably the most sentimental known. They electroplate baby shoes.

**GARDENERS AHOY!** There's no doubt about it, each passing year sees America's contributions to horticultural literature rising to higher levels. No longer are the new books mere re-writes of others which have gone before. We have progressed to the fortunate state of having a whole fresh crop of gardening leaders who know their subjects and know how to present them in a wholly contemporary manner.

We are reminded of this welcome fact by the perusal of certain volumes newly come from the press. *Arranging Flowers Throughout the Year*, by Mesdames Katharine F. Cary and Nellie D. Merrell; Mrs. Walter R. Hines, *The Arrangement of Flowers*, and Helen Morgenthau Fox's *Gardening With Herbs*. Here is a trio of books which may well exemplify our New Deal in horticultural writings. With full confidence we commend them to America's gardening fraternity for their vigor, clarity and engaging freshness.

**BUY A BOOK.** Under the auspices of The Architects' Emergency Relief Committee, unemployed architects and draftsmen have been at work making measured drawings of old Georgian houses. The Committee is now printing a book of these drawings, together with photographs, showing twenty-four of the most important American Georgian houses built prior to 1830, under the title, *Great Georgian Houses of America*. The price is \$15 and proceeds, of course, will go to this worthy charity. Orders should be sent to The Architects' Emergency Committee, 115 East 40th Street, New York.

## APRIL AFTERNOON

The air is a floating scarf  
of cool sunlight  
and I walk as one in a dream  
Down bright avenues of fragrant expectancy  
Through which Spring is running to greet me  
on sun-drenched feet

—SYLVIA MEECH

**TRADE LARGON** Especially in states that have no laws governing the practice of architecture it is sometimes difficult to differentiate between architects and practical builders. An amusing test is to bring up the subject of the series of moldings just below the roof of a structure. To a member of the building trades it is the cornish—the architect knows it as a cornice.

**MICHIGAN BEAUTY WAY.** Realizing that 78% of the travel on its roads is recreational, Michigan has undertaken an ambitious program for beautifying its highways. This program was developed by Martin Frissel in collaboration with J. Martin. This is gratifying news to House & Garden, since in 1930 Mr. Martin won the Condé Nast Traveling Fellowship from the Lake Forest Foundation for Architecture and Landscape Architecture.

## THE CORMORANT

East of the Garden, a wild glen glimmers with  
fox gloves,  
And there through the heat of the day,  
In a fern-shadowed elf-ring of sand, with pine-  
logs round it,  
Three bird-voiced children play;  
With a palpit to shelter their golden heads from  
evil  
When the noon-sun grows too strong;  
And in Orchard's cove, unwatched, there's a  
cormorant diving  
All day long.

Long Years ago, from the coasts of my own far  
childhood  
I watched him ride the wave,  
And his way is no more changed than the wave's  
own whisper,  
Though a world has gone to the grave;  
He swims the unwrinkled swell of the opaline  
water  
Like a small black pirate swan;  
Then, quietly lifting a long sleek neck, dips over,  
Slips under, and is gone.

And the bay is as bare as the unstained sky for  
a minute  
But while you wonder and stare  
Though there's never a bubble to hint at the  
place of his rising,  
All at once, he is riding there,  
With his long beak flicking a sliver of quick  
cold silver  
Shivering and alive to the light,  
As he rode on the dawn-red seas before man  
first sailed them,  
And shall ride, after man's last night.

When the elf-ring under the palm is cloaked with  
nettles,  
And the golden heads are grey,  
If they ever revisit the haunts of their own lost  
childhood,  
And return to Orchard's Bay,  
They may watch him awhile, a small black  
speck, and remember  
How, once, I made them a song.  
In Orchard's cove, unwatched, there's a cor-  
morant diving  
All day long.

—ALFRED NOYES

**DAMASK, BEER AND BABIES.** Sometimes ideas for this Bulletin Board come in so fast that we have to squeeze them into tight little paragraphs. That's why damask, beer and babies must all go under one head. And so to damask—

Just after the Civil War, when ladies of the South found their wardrobes completely empty, they still persisted in going to parties. Not to be outdone by circumstances, they took their old damask table cloths and made them into party dresses. Why, we wonder, isn't damask a good material today for such dresses?

The return of beer finds us facing a new situation. Hitherto men were the beer drinkers and they drank it out of all kinds of scidels and mugs. During the days of Prohibition, women invaded the speakeasy and are now accustomed to drinking with men. Stoneware scidels and mugs are too heavy for the dainty hands of ladies. Consequently, we hear that beer will now be drunk out of glasses.

And finally babies. The way of a judge at a flower show is beset with allurements and pitfalls. A friend of ours, as she stepped into the exhibition hall to judge, was approached by a smiling, maternal person who whispered in her ear, "Please give it to No. 4. She's going to have a baby."

**TIME FOR PARTIES.** Now is the time that all good men and women should come to the defense of parties. We need parties. Not big, elaborate parties. Not flowing bowls and groaning tables. Not even dress-up parties. These times demand that we get together with our friends, that we entertain, if even in the simplest style. One of these days we are going to invite our friends in for corn beef hash and lemon meringue pie.

## LARKSPUR

It is dusk  
and in my garden  
a group of slim girls  
in blue frocks  
stand on tiptoe  
reaching for the pale young moon.

—SYLVIA MEECH

**HANGING GARDENS.** We seem to have gotten out of the custom of growing plants in boxes and pots suspended in mid-air. Our grandmothers delighted in them and garlanded their porches with hanging pots of Ferns and Begonias much as they draped their curtains indoors with heavy ball and tassel fringe. With the passing of this custom passed also the pots used for this purpose, those clay pots perforated with holes out of which wisps of greenery poked, the way a hairy mole—cherished as a mark of beauty—grows on a French peasant woman's cheek. There always seemed something mildly unnatural about these strange little hanging gardens; it is well that they have passed.

**SAFETY IN ROCKERS.** Some time soon we hope to find the courage to take the bit in our teeth, kick over the traces and have a rocking chair—a good, comfortable Boston rocker. Indeed, if we had our way, we'd chase out half the period junk with which houses are cluttered and assign at least one comfortable rocker to every room. And lest the fastidious should hold against them the only tenable objection one can have to a rocking chair—that you invariably stumble over their rockers in the dark—we would daub these rockers with phosphorescent paint.

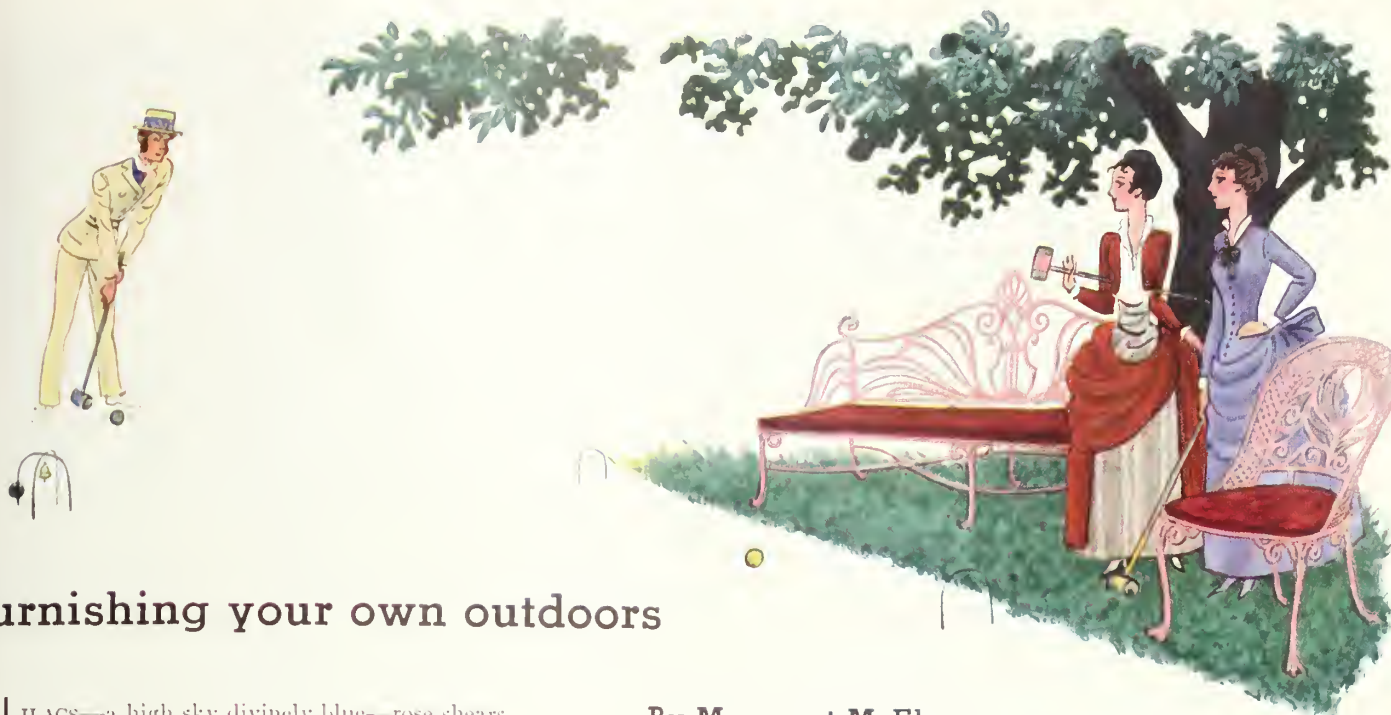




Now it's the cool clear call of white

**DAZZLING** white rattan in a modern design of squares and rectangles, cushions with removable covers of coarse white linen piped in shaggy bright blue fringe, adjustable back on the chaise longue—these are exhilarating points in this new furniture, sketched so delightfully by Pierre Brissaud. The wooden table comes with a white or brilliant blue top. Colwell





## Furnishing your own outdoors

By Margaret McElroy

LILACS—a high sky divinely blue—rose shears clip-clipping—velvet air—fragrance—June in a garden! It is afternoon. A tea table blooms invitingly under the Appletrees—a new tea table, an amazing tea table, made of sturdy wire, curlicued and looped. Near by are chairs and a small settee quite as entertaining. And because this is 1933 and the world entirely mad, this garden furniture harks back to the cheerful Nineties for its completely frivolous design. Yes, the newest, gayest outdoor pieces to greet the Spring are as Victorian as antimacassars or the corner whatnot. All twirls, curves and grace, this furniture has the further advantage of a Victorian color scheme of candy pink with wine red cushions. Or you may have it painted fresh Spring green with white cushions piped in green, or brilliant white with scarlet cushions. As the paint finish prevents rust, it can be left outdoors, the seats being covered in various waterproof materials.

The next theme in this Summer news-reel spotlights white. Yearn as you may for brilliant effects, white is again the prevailing color in outdoor furniture. White iron, white bamboo, reed and rattan, white painted wood, white wire, white cellophane—in short, the smartest color is lack of color. After all, what so cool, so dramatic for garden or terrace as white accented with scarlet, bright green, lemon yellow, brown or Mediterranean blue?

Bright minds have been working overtime on this white theme in Summer furniture. Leading the procession are new pieces of painted wood, a garden bench and chairs with backs carved in laurel sprays, graceful runs or curling dolphins, done in the baroque manner. Then there is a new Malacca set in Chinese Chippendale

design enameled dazzling white, with white permatex cushions piped in bright blue, that will add éclat to any terrace. If you hanker after a more modern treatment, look at the heavy rattan opposite, with its design of squares, its removable cushions in coarse white linen piped in bright blue cotton fringe.

White with brown accents, a favorite theme indoors, now enters the garden. White rattan, banded in brown, with cushions covered in dark brown rough weave material, is both distinguished and practical. Brown and beige is another favorite, particularly when bamboo stained a dark shiny brown has cushions covered in diagonally striped beige terry cloth. You can see a piece in this combination on the next page. Natural bamboo is as good as ever, and this season the strips of bamboo are placed close together, looking like a row of toy organ pipes.

Good new designs in white painted metal abound. Most exciting is the copy of an 18th Century design shown on the next page—a semi-circular iron bench with chairs, and a glass-topped table to match. Then there is a new set using the Directoire lyre motif, comprising chairs, bench and a large oval glass-topped table painted dirty white touched with gold, as well as a host of small occasional tables and inexpensive garden chairs covered in bright canvas.

As no Summer is complete without the nautical motif in fabrics, rugs or accessories, you can see a gay little chair with a simple white iron frame, the seat and back of scarlet canvas on which is stenciled a white anchor. A round white metal table accompanies this, and there is a fiber rug in rope and anchor design to carry the naval idea further.

Finally, as antidote to the complicated Victorian wire and 18th Century curves are modern pieces as simple and suave as treacle. Long chairs, anything but impressive to look at, but divine to lie in, have bases of bright chromium tubing; still others have tubing supports enameled some brilliant color, with seats and backs of braided rope or natural rush.



THE gayest garden furniture to greet the Spring is the Victorian wire amusingly sketched on this page by Pierre Brissaud. Chairs in two different designs, a graceful settee, and glass-topped table can be had painted in pale pink, white, or bright green. The Colwell Co.







THE 3



## A new deal in porch and garden furniture

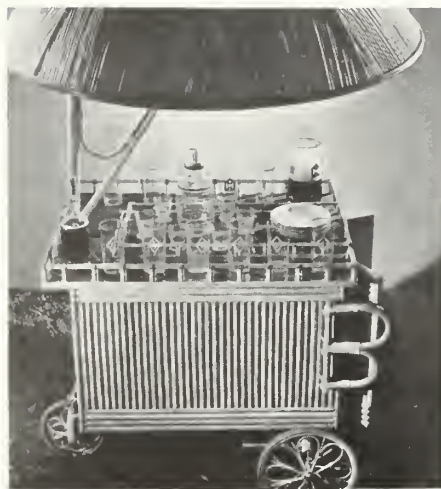
ALL flowing lines and grace, the group above, from an 18th Century design, is the latest contribution to garden ease. White iron, glass-topped table. Arden Studios. Modern pottery tea set. Gerard.

THE newest note in the smart garden is Victorian wire furniture, painted white, pale pink or green. At the upper left is a curlicued chair fitted with a red permatex covered cushion. Colwell Company.

FOR solid comfort we recommend modern chairs. The upper one above is practical rush and chromium tubing; Thonet. The other, made of enameled tubing with a permatex cushion; Lord & Taylor.

ROLL this luxurious chaise-longue to tennis court, swimming pool or your favorite garden nook. Natural bamboo, adjustable green awning top, yellow suede cloth cushions; The Mayhew Shop.





THE garden bar on wheels at the upper right is made up in natural bamboo with bamboo umbrella. It has commodious space inside and out for glasses, ice, beer or what have you? Mayhew Shop

NATURAL rattan makes the smart furniture at top of page, with seat cushions in cherry-red linen, and back cushions in cream and red check. Altman. The accessories come from Rena Rosenthal

ABOVE is the neatest trick of the year—a three-in-one brown bamboo piece that makes a love seat, three separate chairs, or, by removing the arms, a full-size sofa. Cushions are in beige frieze. Mayhew

SCARLET bandings accent the dazzling white rattan outdoor pieces at right. White permatex cushions; red and white canvas cushion on the big chair. W. & J. Sloane. Bowl and flowers from Gerard





## The Public Service of Flower Shows



By now we have advanced far enough along the flower show road to stop and look both back and forward.

There was a time when flower shows were confined to a few large cities and represented the mutual interests of a negligible number of enthusiastic horticulturists and commercial growers. They were generally competitive displays of horticultural skill. The public came to marvel at these demonstrations just as they go to marvel at athletes who put the shot and make hundred yard dashes in incredibly short seconds. After successive years of such demonstrations, however, public interest began to lag.

IN THE nick of time along came the garden club movement. Women entered the race and gave the flower shows a new and refreshing impetus. They began teaching horticultural principles and good design to those who would develop their home grounds. They demonstrated how flowers could be used in the best taste for the decoration of rooms. Nurserymen were quick to follow the lead. Instead of a flower show consisting of rows and rows of potted plants and vases of cut flowers, it became a series of little gardens showing how shrubbery and trees and flowers could be disposed to the best advantage. Today these gardens and details of gardens dominate any well planned show.

The interior use of flowers awoke an interest in flower arranging. The crowded bouquet became an artistic display. Flowers were applied to all conceivable rooms and purposes. Today an increasingly high standard of taste and appreciation is now being shown in these flower arrangements. They form a lively subject for competition. Through them the garden is being brought more and more into the house.

Due to the spread of garden clubs all over the country the flower show began to spread. No longer confined to a few large cities and a few weeks of spring, shows are given in the smallest hamlet, and they extend all through the flowering season.

Amazing ingenuity is demonstrated in both their arrangement and the diversity of their classes. We have terrariums and garden centers and grafting exhibits, and vest-pocket home nurseries and porch conservatories. We have competition for amateurs who specialize in Iris, Narcissi and Rose, Peonies, Delphiniums, Dahlias and Gladioli. The interest extends to such diverse problems as roadside planting, conservation of wild flowers, filling stations and rural refreshment booths. By this diversity of topics and by persistent interest in them, the amateur has captured the show. It is no longer merely a commercial competition.

With these new interests and new supporters the flower show has entered a new world and taken on a new responsibility. It has stepped boldly into the sphere of civic betterment. Its responsibility, once limited to those devoted

to horticulture, is now extended to the general public. At that point the flower show stands today.

Whereas once we judged a show from the view-points of its beauty and horticultural attainments, we are now asking, "To what extent does this show serve the public?"

There are several public purposes that garden clubs should keep in mind when planning a show. The first is the spread of gardening propaganda. The second is easily understandable gardening methods. The third is the duty of the garden owner to the community.

WE OFTEN hear it said that everywhere in England gardens flourish. The poorest workman has his cottage yard ablaze with flowers. This is because England has been garden conscious for a long time. America lacks this abundance because our people have yet to be captured by a love for the art of gardening and a realization of beauty it can add to the home. The flower show must come down to the poorest man and demonstrate to him that his life will be richer if he gardens and his home more valuable if he keeps its grounds in order and colorful with bushes and flowers. It must show him how to do this, and how much it will cost.

In this country we need to interest more men in gardening. The preponderance of women in garden clubs may have scared off the male. Let the men also grow garden conscious and we will be well on the way to rivaling England.

The second purpose is frankly practical. All too many of our local flower shows are devoted to flower arrangements and all too little to how those flowers are grown. No show schedule should lack a practical demonstration on some actual phase of horticulture. It should be so displayed that every step is easily understood, from seed sowing upward. These simple, practical problems should be explained by cards or by someone skilled in them. Thus a fall show could explain how to pot and care for house plants, how to plant bulbs, how to mulch a border.

THE THIRD purpose in a local show should demonstrate how a good gardener must also be a good citizen. A man cannot make a garden for himself alone. His garden is an integral part of the town's attractiveness and plays its own rôle in the maintenance of its real estate values. Let one man on a block fix up his garden and be seen working in it, others will soon follow his example.

Just as he is keen for maintaining his own property, so he must be quick to combat detrimental influences on adjoining properties. He must help maintain the beauty of the countryside. Every meadow should be his garden.

Already these civic betterment purposes are being urged by many clubs and local flower shows. We need more of them. The forces of ugliness and destruction never cease. Our war against them must be equally unceasing.

—RICHARDSON WRIGHT





## Moorish motifs on Long Island

THE TRADITIONS of both Spain and Morocco have influenced the water garden at Gracefield, one of the fine estates at Great Neck, L. I. The pool, with its broad coping and cobbled walk, is located at the base of a steep, tree-covered slope which sets off admirably the massed masonry, the water arch and the groups of immense Waterlilies. L. Alger, architect





**Above:** What the well-dressed drinker will wear—cotton mittens from Abercrombie & Fitch. Top to bottom: blue and white stripes; red, white and black plaid; multi-color polka dots; white squares on red. Glasses at right: Monogrammed Abercrombie & Fitch. Silver bands on crystal. Silk Fifth Ave. Footed cocktail with colored figures. Pitt Petri. Fluted, silver checkerboard design. Silver. Alice Marks.

## Shaking up a good cocktail party

By Leone B. Moats

**N**O FORM of entertainment lends itself to quite so many uses as the cocktail party. It is the gayest, most economical way of gathering a lot of people together, and you can get your whole list of friends and acquaintances off your mind at one fell swoop. At this time of year particularly, a festive party of this kind in town gives you a chance to say goodbye and check up on where everybody is going for the summer. In London, it has lately become the fashion to give cocktail parties at the private views of art exhibitions and, over here, they provide an ideal opportunity for launching a new personality in the art world. Canny hostesses know that there's nothing like a Martini to stir up enthusiasm for art.

Cocktail parties fall into three distinct classes, each one of which calls for an entirely different treatment. The first is the simplest; it is the five-to-seven variety, intended only as a casual gathering for a pick-up to raise the spirits after a strenuous day of work or sport. The drinks are the important feature and the food is merely a snack to whet the appetite for an eight o'clock dinner. Hot potato chips, sprinkled with cayenne, pickled onions, olives and all kinds of fresh things such as crisp hearts of celery, radishes and little raw carrots lightly salted, saltines buttered and sprinkled with cheese before being toasted in the oven, and salted nuts come under the heading of appetizers. Canapés made with bread have no place on the list for they are far too filling.

The six-to-nine affair is large and more elaborate. You should go to it with an open mind and schedule for there is invariably a movement started on the spur

of the moment to go places, and nothing is more depressing than missing one of these joyous haphazard parties because you have promised to dine quietly with Aunt Hattie.

This kind of party allows free range in the choice of edibles and it is at these parties that you thank goodness for the introduction of the bar into the home—for it has done away with anxious hosts rushing around with dripping cocktail shakers, or trays of over-filled glasses being shoved at one by a servant whose nonchalance imperils your best dress. Whether a fixture of metal and mirror designed by some modern decorator, or merely something set up for the occasion, a bar is fun. It adds a certain zest to drinking and a great deal of comfort as it concentrates the drinks and sticky glasses.

One New York bachelor has made a bar that looks like the old oyster bars in New Orleans saloons in pre-prohibition days. One time there'll be great heaps of oysters on the half shell spread out on it, fresh celery, and, in old-fashioned cruets, salt and pepper, Worcestershire, cayenne and Tabasco. Also saltine crackers, oyster crackers, and perhaps, slices of buttered black bread (in Europe, the indispensable adjunct of the bivalve), caviar, anchovies and the host's specialty in the way of canapés for those who don't happen to like the main dish. Fresh shrimps which you peel and eat with your fingers may be another attraction, or iced bowls of hard-boiled eggs, also to be peeled and dipped in salt while nibbling a sandwich.

The third type of party is given because of the depression and is used as a camouflage for a real dinner and evening's entertainment. (Continued on page 64)







THE 3

ABOVE. Recipe for a party. 1 modern maple table with copper tray top. On lower shelf place wooden plates and hors d'oeuvres. Dish filled with tasty morsels. Top off with coppery mixture of 1 cocktail shaker, 1 beer pitcher, 1 dish of pretzels, cigarettes in containers. Add glasses according to thirst. All from Rena Rosenthal, including green background. Towel. Mosse



A COCK-EYED VIEW of the new drinking accessories reveals the following salient facts: that there is a growing preference for all kinds of copper gadgets; that plates made of wood are smart and very durable; that glass cocktail shakers are increasingly popular; that the serious imbibor is known by the mittens he wears to ward off a chill from holding icy glasses

ABOVE. New bitters bottles and cocktail shakers; two of the latter equipped with devices to increase efficiency. Ice packed into metal tube in shaker at left is segregated from the beverage, to chill without diluting: Lewis & Conger. Propeller in center shaker mixes cocktails automatically: Abercrombie & Fitch. Monogrammed shaker and bitters bottles: Abercrombie & Fitch





## From Connecticut comes a garden terrace of inviting beauty



IN THE garden of Mr. and Mrs. Sherburne Prescott, at Greenwich, Conn., advantage has been taken of the opportunities offered by the hilly character of the site. Thus the sharp slope which descends to one border of the lawn has been developed as a paved entresol, from either side of which steps descend to the turf level. Here, in June, the foreground is lovely with Kalmias, Yews, English Ivy, Sweet William and potted Petunias.

SMALL though the terrace area is, it provides abundant variety of effect along with its practical comfort. Within low Box edgings additionally emphasized by ribbons of grass, perennials thrive lustily in the rich soil. Old specimen Boxes strategically placed serve the double purpose of providing their own intrinsic beauty and enhancing the element of surprise as one moves about. Here and there potted flowers furnish extra color.



GEORGE H. VAN ANNA





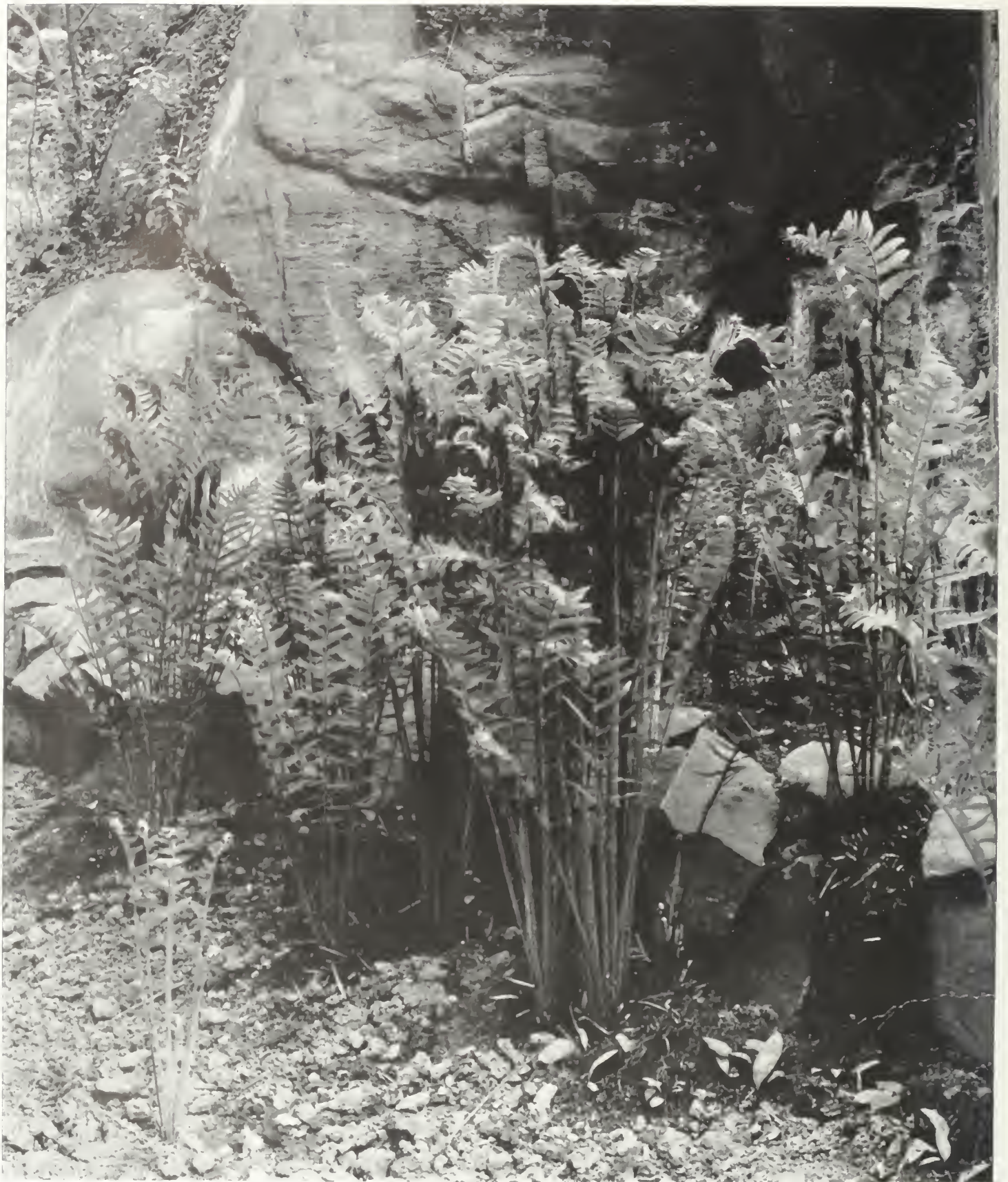
GEORGE H. VAN ANDA

To a notable and particularly successful degree the terrace combines living plants with the immobility of stone and iron-work. This characteristic is evident from the lower lawn, looking toward the retaining wall and twin flights of steps. From this point one gains the full effectiveness of the two large Wisterias which, by careful pruning and training, add so much grace to the pattern of the balustrade. The wall itself forms a fitting background for the drifts of Lavender and the specimen Boxwoods which flank it and accent the foot of each stairway

THE DETAIL of the terrace approach deserves close consideration. Brick, rough stone and dressed flagging all enter the wall and stair construction, and their character is not too much concealed by the plant material. This is true also of the handrail along which the Wisteria has been trained; by careful pruning the vine is kept from masking the rails and balusters, while still providing a share of foliage and blossoms. The restrained use of evergreen plants insures an unusual degree of year-round beauty. Noel Chamberlin was the landscape architect







HARRY G. HEALY

### May walks down the woodland paths

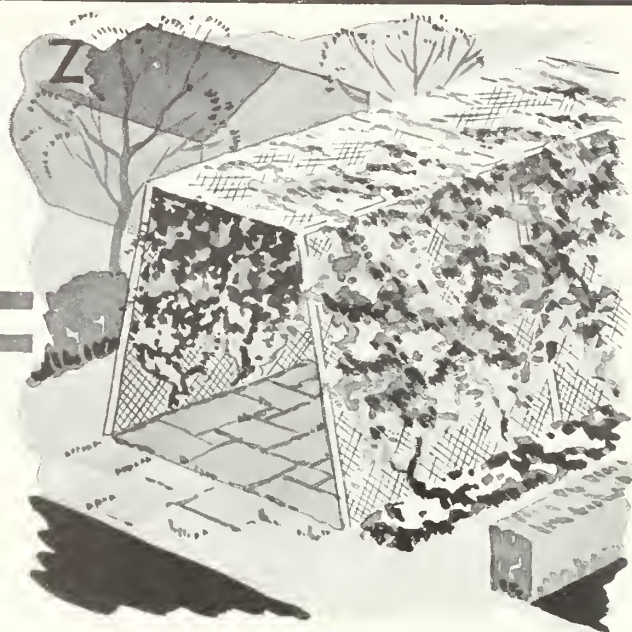
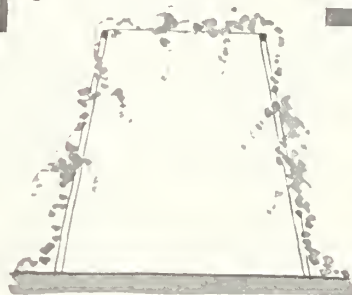
AT THE foot of a gray cliff the spring sunshine basks in warm content and, earlier than elsewhere in the forest, awakens to life the downy frond buds of the Interrupted Fern. Swiftly they come above the soil, uncurl and soon stand in proud, pale green groups, each decked with its complement of brown spore clusters strung along the chosen stems





Y

Arbor 7' high, 7' wide  
at base, 5' wide at  
top, with chain link  
fabric of 2" mesh,  
cost including the com-  
plete installation, per  
linear foot ...\$5  
Annual vine seeds, 10¢



If your neighbor's rear garden fails to inspire delight, or if you seriously consider raising Grapes or Gourds or Cherkins, then here is a sensible solution. The framework might be wood covered with chicken wire, but a more permanent and satisfactory combination for vines will be to employ metal uprights and strong chain-link fence mesh sides and top

**WHEN**  $x$  = present conditions  
 $y$  = a small expenditure  
and  $z$  = a good investment

By Gerald K. Geerlings

WHEN the final inventory has been taken of the Turbulent Twenties and the Thrifty Thirties it will not be surprising if a footnote records that back yards profited at the expense of country clubs. Neither will it be amazing if the discovery is made that an intelligent citizen could entertain in a most original fashion and obtain a most satisfactory waistline, without the sacrifice of friends or business contacts, through the humble medium of the back yard. As for the children problem, of wondering where the youngsters are and how soon they will present a new set of Twenty-One demands, again the back yard may offer a not unfeasible solution. All depending, of course, on whether the Back Yard takes a Forward Step in capital letters.

During the past decade the back yard may be said to have occupied the position to the rear of the house, bounded on the sides by two lot lines and on the rear by a garage and a few shrubs, thus enclosing a bit of lawn, a miscellany of flowers, and a bevy of clothes posts. Its equipment consisted mostly of fresh air. Generally it made no attempt to provide any member of the family with attractions which would render it one of the most desirable rendezvous for miles around. Moreover, its atmosphere was oppressive with inertia.

During the up-and-coming decade the back yard should take on a new significance. Instead of mere real estate it should be imbued with the responsibility of changing to suit the requirements of the family. It should be as usable and adaptable as comfortable clothing. In the first place it should provide intimacy in the form of privacy. Then all of the family's energies need not be compressed indoors. Around the

limits of the rear yard there should be a screen of foliage—trees, hedges or vines. No one chooses to be on constant parade before even the friendliest of neighboring eyes. Least of all do children feel completely content when the parental eye is capable of observing their every movement. They should be given their private corner so screened off that they will feel the responsibility of running their own show.

In any garden there is little joy in uprooting that which has been fondly planted. Therefore, in the general layout of any rear garden the main elements of the plan should be laid out so that there will not have to be changes other than minor ones. The accompanying drawings assume that the garage is at the rear of the plot, but if it happens to be attached to the house the reader can disregard this location without throwing out of joint the underlying idea of the suggestions. The entire rear of the lot, equal in depth to about the length of the garage, is taken as the scene of operations. Shearing this segment off the rear garden will accommodate the children's play space or vegetable garden or drying yard, and allow the balance of the plot to be given over to the serious business of lawn and flowers.

This end zone of the plot, with garage and area on its flank, lends itself to the prescriptions suggested on this page and the two succeeding ones. As a first condition, suppose the owner does not have the child playground problem, but has instead an abutting neighbor whose rear yard reveals a sad neglect of pride and tidiness. Supposing, too, that said owner has long yearned for Grapes, a crop of Cucumbers, Gherkins, or other fruit of the vine. And add to these desires a pleached alley, for which he has sighed because he has had neither time nor skill to create one. Well, then, one inexpensive solution for all these three complications is shown on this page—a wire-mesh covered arbor. Some of the vegetable climbers will grow more suitably on a slight incline rather than on the vertical, but if you prefer right-angle sides, have them so by all means. Instead of the vine-encased alley running along the rear of the plot you may prefer it as a connecting link between house and garage, or on the north as a windbreak.

Or how about a suggestion for a garden house having several virtues and uses? Such a one as is shown in position at

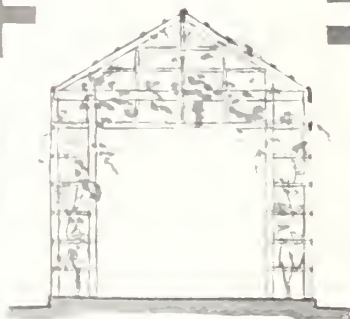


X



Y

Latticed frame 9' X 18'  
X 8' high to eaves, 2  
coats of paint .. \$30  
Covering the roof and  
12 vertical lattica  
ladders with chicken  
wire netting of good  
quality ... \$9



Z



From a landscaping standpoint a garden house balances the garage and provides a point of interest. For children it affords a make-believe house, a fort, a gymnasium. For grown-ups it provides a tea-time amenity and a support for decorative or practical vines. Obviously, it can start out doing one job, and then be made to grow up with and for the family

the top of the opposite page, anchored in a rear corner of the plot so as to balance the garage and with it to form a little court. The construction of the garden house itself could take a variety of forms—it is shown here made of simple, stock lumber having wire mesh or chicken wire stretched over the top and the side ladders. Among other uses it forms a focal point of interest in the rear garden. It balances the garage if the latter be detached. It offers its services in summer as a more airy spot than a porch, being screened if mosquitos insist. If rooted it affords a shelter for small babes and yearlings; later on it invites a sandbox, doll's house or other appurtenances, to encourage domestic placidity. At all events it is worth considering as an addition to the house.

The upper drawing at the right margin on the opposite page suggests that the garage placed at one corner and a garden house in the opposite corner will together form a little courtyard. This may serve as a drying yard, a vegetable garden, or cutting beds, when the child problem does not enter into the rear garden complications. With this squared-off unit established it will lend itself to the developments shown below it, without any major alterations.

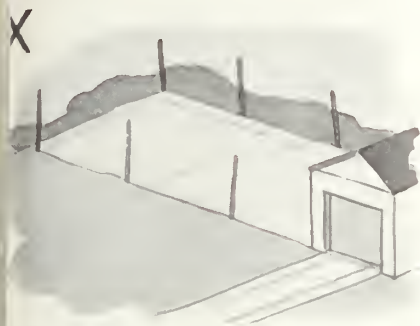
The middle drawing assumes that the child amusement problem has reached the stage where muscles and ingenuity should be given opportunity to produce fun at home. When the latter is the most attractive spot in the neighborhood certain domestic problems are simplified. At an early stage a sandbox may suffice. Later this can be turned into a high jump or standing broad jump pit; consequently it should be located with thoughtful consideration. Incidentally, in order to provide good drainage so that sand will not "sour", it is advisable to dig out a generous pit and fill in the bottom with crushed stone or coarse cinders before dumping in the sand. The box should be arranged, too, so that playground apparatus can be added later without being cramped. A horizontal ladder not only offers a wide assortment of possibilities for exercise in itself, but to the pipe members can be attached a variety of devices, such as see-saw, swing, rings, slide, and the like. The supporting members afford means of attaching tents and aid in the sport of manning make-believe planes and whirly-giggers.

The next stage in the development of the play yard, which is growing up with the family, is shown at the bottom of the opposite page on the outside margin. The high-school-and-older age votes that the playground apparatus be taken down and a handball court substituted. A wood wall against the garage or lot line, a cement or asphalt playing surface, and fine mesh-wire netting about 12 feet high (with doors to neighboring property for retrieving an occasional ball), will complete the requirements for providing the wherewithal to keep in tip-top physical condition in less time than with any other game. Once begin playing the game and you wonder why the idea has not occurred before. You can pack more exercise and excitement into a half hour of play than in two hours of any other sport. If you prefer, it permits of a slower pace, yet supplies all the bending movements which are the essential part of any game which is to take the kinks out of modern sedentary life. The advantage of being able to go forth and have a game at any time in any season, without having to corral the family car for a half-day excursion, comes as a great relief from the complicated preparations which attend the golf ceremony. The expense is negligible compared to membership in a club, particularly in view of the absence of annual assessments, and the fun which the entire family and neighborhood can enjoy. Moreover, having the backboard, it is a simple matter to erect a goal for basketball practice. Certain tennis strokes also can be practiced against the wall.

If the prophets be correct that we are on the brink of increased leisure, why not transfer our surplus energies to the back yard? Transplanted there they may likely produce a crop of home contentments which even our erstwhile expensive diversissements never quite supplied.

THE BACK YARD summerhouse or play shelter for the children—call it what you will—need be neither expensive nor overwhelming in the amount of space that it occupies. As shown in the views at the top of this page, for example, it is no more than a substantial roofed framework with vines to climb the wire netting covered lattice pillars

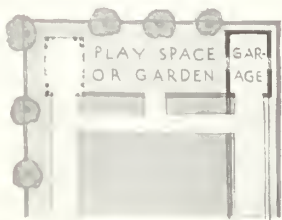




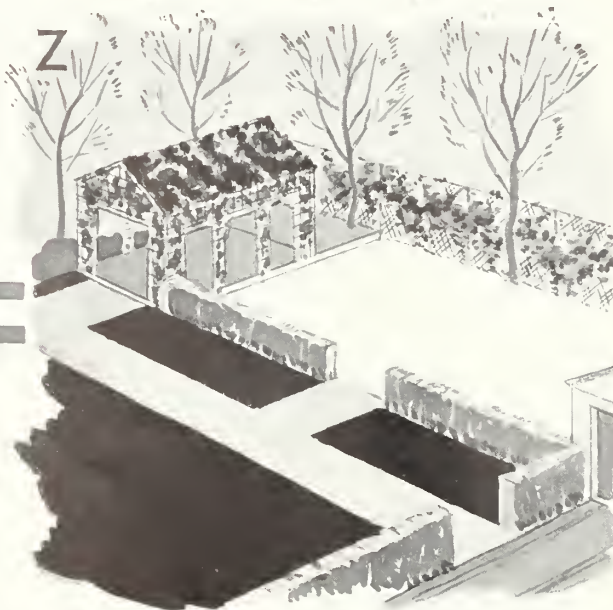
If a garage stands at one side of the rear garden, a balancing garden house will help it form a pleasant little court if connected by a screen of vines. This enclosure can be used as a drying yard or in the other two capacities shown in the drawings below and to the right on this page

Y

Chain link fence of 2" mesh, including installation, per lineal foot: 4' high ... 96¢; 5' high ... \$1.10; 6' high ... \$1.40  
Privet hedge, per lineal foot, about 35¢. Climatic vines for the fence, about 50¢ each



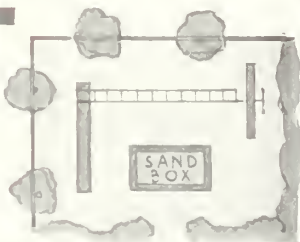
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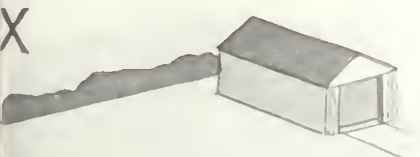
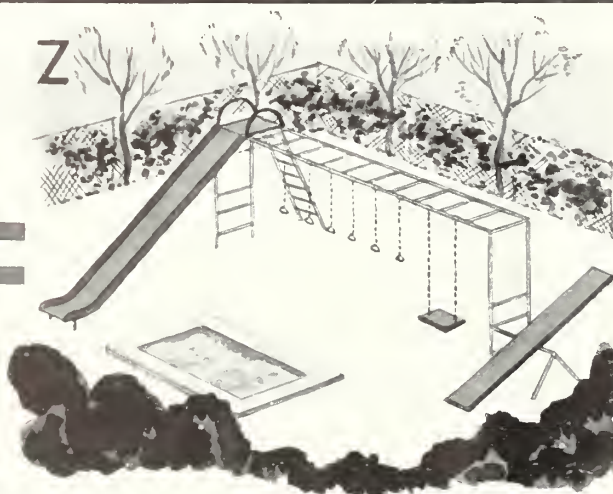
It is not unnatural for vigorous progeny to be bored with a backyard which fails to offer amusement, nor are they to be blamed for making things untidy if they must make their own fun

Y

Horizontal ladder, see-saw, 1 swing, 4 rings, installed, \$108. 1 slide, \$90. High growing shrubs, in foreground 75¢ each



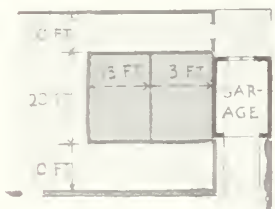
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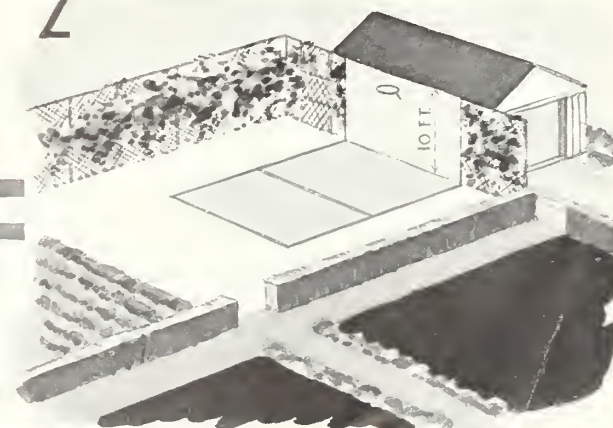
When high-school age has been attained, or when exercise at an expensive golf club has its drawback, a hand-ball court against the side of the garage offers the advantages of vigorous exercise at small expense

Y

Pine backboard 10' X 20', gutter and flashing, 20' X 26' painted cement court, \$125. Chain link fence, 12' high, \$4.40 ft.



Z



HERE is provision for three play areas in the Young Idea: At top of page 3 suggestions in the shade of which the crawling or rubbery-legged proclivities can be indulged; next, a dandy gymnasium for the simian or "betcha cant do this" period; and last, a handball court with basketball practice basket for high school or college.

### Three tonics for the anaemic back yard





STEPHEN H. WELLS

A residence on the desert sands with  
snow-capped mountain as background



Not at all self-conscious about its backyard being a meeting place between desert and mountain, the Palm Spring, Cal., home of Julian St. John Nolan spreads out, after the fashion of the country, at utmost ease. John Byers, architect

WALLS are of smooth finished stucco. All exterior woodwork is hand-hewn. The roof is of hand-made Mexican tiles with Italian pan tiles at the rakes; deep overhangs afford the maximum shade. Sun curtains may be drawn across the balcony



THE picturesque mountain in the background is San Geronio, which is snow-covered over the greater part of the year. All the land hereabout was originally very barren and even the Palms have been transplanted from nearby canyons

OUTSIDE stairway on the opposite page leads to the garage roof which is enclosed with screens for a sleeping porch. Court and passages are paved with cobblestones. All the floors in the house are made of tile laid over concrete slab

THE living room, below, is decorated in the easy, comfortable manner of California. An interesting grayish tone simulating the color of driftwood is given the ceiling timbers by burning them with a coat of lye between two coats of stain







RICHARD BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

In every detail a festive setting for a party





BRUEHL BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

## As many blues as the waters of the Caribbean

WE SHOW the room opposite, a private dining room in the new Cosmopolitan Club in New York City, for the color ideas it offers, for its use of misty gunmetal glass in wall panels and in dome ceiling, and for its emphasis on glitter in the charming accessories. Walls—a subtle pinkish tone, accented by a huge leaf design in off-whites with black veining—were painted by Charles Howard. These inspired the designs of needlepoint chair seats, each worked by a member of the club. Chairs are modernized Directoire in white, and dining table and console have tops of silvered glass on carved white pedestals. There are glittering crystal candelabra, and a bouquet of ruby glass and crystal flowers on the console picks up the coloring of curtains, which are of soft corded silk to match the walls, faced with red. The rug is an off-white. Claire Kennard and Constance Ripley, the decorators of this room, also designed the crystal accessories. The architect of the club was Thomas Harlan Ellett.

DIAMETRICALLY opposed to the scheme opposite is the color treatment of the beautiful drawing room illustrated on this page—a symphony in subtle blues. There, all is brilliant, with contrast and glitter; here, complete harmony, quiet tones and as engaging a treatment as we have ever seen. Blues—gray-blues, violet-blues, green-blues, purple-blues, slate-blues—have been combined with the greatest skill, all blending perfectly and all emphasized by a few notes of vivid green.

All the charming small bibelots—those gay and useful trifles that make a room individual and livable—down to the tiniest ash tray—are in varying shades of blue, carefully thought out and each exactly right in the place it occupies. The only contrasting notes are the furniture, mainly in 18th Century French, Empire and Biedermeier styles in light fruit woods. This delightful room is in the New York house of Mrs. Robert A. Lovett. The decorating was done by Mrs. Lovett herself and the architect was Harold Sterner.





ANCHORED TO STYLE



ROPES AND STRIPES

THE 3

## Fiber, rope and wool will now take the floor on summer decoration

**A**BOVE A rug to be launched in nautical surroundings. The plain center is light blue. White ropes interlace on the dark blue border, a white anchor at each corner: B. Altman. Chair from Thonet. White permatex beach roll, plaid cover: Hammacher-Schlemmer

**T**HE ultimate in sailor's knots decorates the topmost rug at the left. White rope and red anchor on beige ground. A single white rope accents the red border. Bold stripes on the beige rug beneath are blue, yellow, red and green. Both rugs are fiber. Altman





LEFT. Center row: Two of white rope Bergdorf Goodman; W. & J. Sloane. Yellow, white, black, gray, woven wool: Frances Miller. Others, top to bottom: yellow, brown, black, rose, white wool: Frances Miller. Green rope: Bergdorf Goodman. Two wool and fiber rugs—red, brown, white, cinnamon; gray, black, white: designer, Russell Wright. Gimbel's

NEW WEAVES



A CHINTZ PATTERN

ABOVE. The Early American influence in a summer floor covering. Wool fiber rug in a flowered design taken from a Colonial chintz. Brown ground; wavy border and dots in beige; flowers in blue, rust and yellow: Altman. Green wicker furniture is from Gimbel's



STARRED FIBER RUG



THE MODERN TOUCH

UPPER right: Tan, red and blue fiber rug Altman. Metal and canvas furniture: Gimbel's. Lower right: Russell Wright, designer of modern accessories, now turns his hand to rugs. Red-brown and beige rectangles on fiber and wool: Gimbel's. Chair from Dona. Desk y



## Brighten dull rooms with new chintzes and papers

Just as a new bonnet gives spring jauntiness to a jaded costume, so fresh wall paper and chintz bring new bloom to a room that has grown dull. A change in walls and curtains is always a tonic, and you can work wonders inexpensively with the gay papers and fabrics of the present spring crop.

And what variety of papers to choose from—reproductions of beautiful old patterns looking new because of modern coloring; modern designs as usable with old furniture as with contemporary pieces; entrancing small patterns that no house can be without, plaids, and any number of smart border papers if you don't want to cover the entire wall.

Colors are clear and definite and seem to avoid anaemic in-between shades. Much blue, vivid yellow, gray, violet, some bright green, and pink and red combinations dominate the spring palette. New also are white and oyster white papers, some with a silvery cast, others with all-over moiré designs or moiré stripes, and one plain polished paper looking like white lacquer. Among the blues is a new design shown below reproduced by Thomas Strahan from an old paper found in Meredith, N.H.—a decorative scene of figures on a powder blue ground enclosed in a lacy white wreath. This trim, known for its marvellous reproductions of Early American papers, has recently developed some striking plaid effects in both soft and brilliant colors.

Also illustrated is a Swedish washable paper of modern red stars and flowers on a yellow ground, imported by Thibaut, where you will find the white papers mentioned above. For other effective modern designs look at the Salubra collection—luscious colors and all washable, and at the new



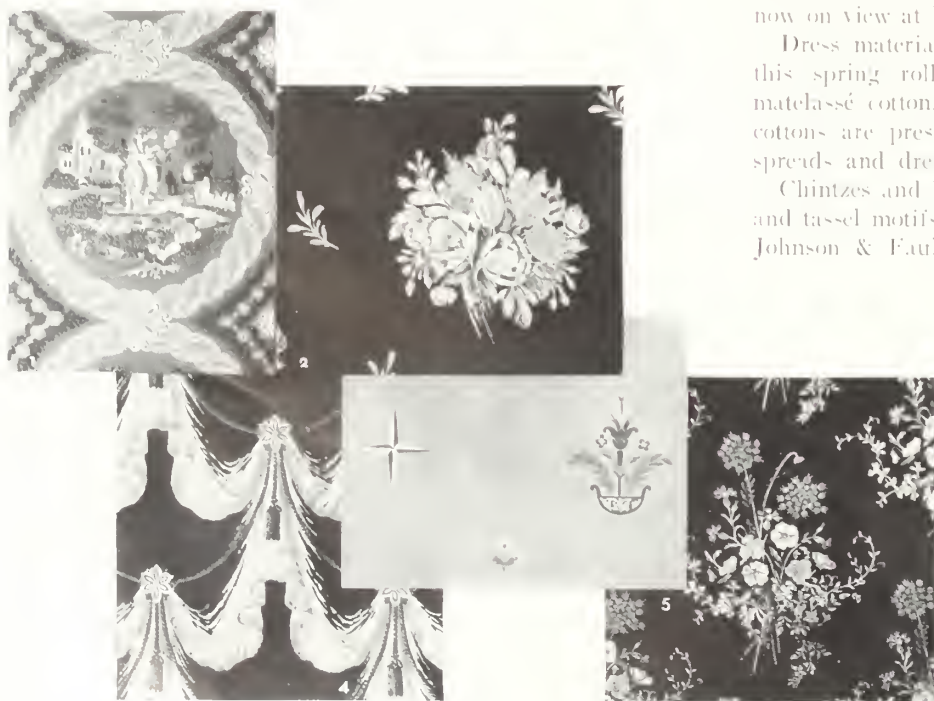
DRESSING TABLE OF CHINTZ OPPOSITE, DESIGNED BY AGNES FOSTER WRIGHT

French printed papers imported by Margaret Owen. Among these is an enchanting flower design by Marie Laurencin in her typical colors, tiny calico patterns, big splashy plaids, a pattern of posies tied with white organdie bows on a blue ground, Victorian borders and delightful children's papers.

Spring fabrics are equally desirable. Most interesting is the recent development of the ensemble idea—fabric and wall paper harmonizing but not matching. Three examples of this treatment appear opposite, and sketched above is a gay dressing table designed by Agnes Foster Wright made of the ruffled chintz opposite and used with its accompanying wall paper. This is part of an exhibition of dressing tables now on view at R. H. Macy.

Dress materials in decoration are the next news item in this spring roll call. Plaid linen and gingham, piqué, matelassé cottons, dimity, dotted batiste and rough, spongy cottons are pressed into service for country curtains, bedspreads and dressing tables.

Chintzes and linens when not flowery, are partial to swag and tassel motifs such as the linen on this page designed by Johnson & Faulkner. Prominent (Continued on page 66)



Two inexpensive chintzes, a decorative linen, and two papers at left. 1. Paper, blue ground, design in greens and ashes of roses in white wreath, Thibaut. 2. Desley glazed chintz; off-white flowers on blue, Margery Silt Wickware. 3. Swedish washable paper; gray-green and rose beige on yellow, Thibaut. 4. Linen; coral and white on raisin, Isabel Peirce. 5. Waverly print, brown ground, brilliant flowers, Taylor & Low

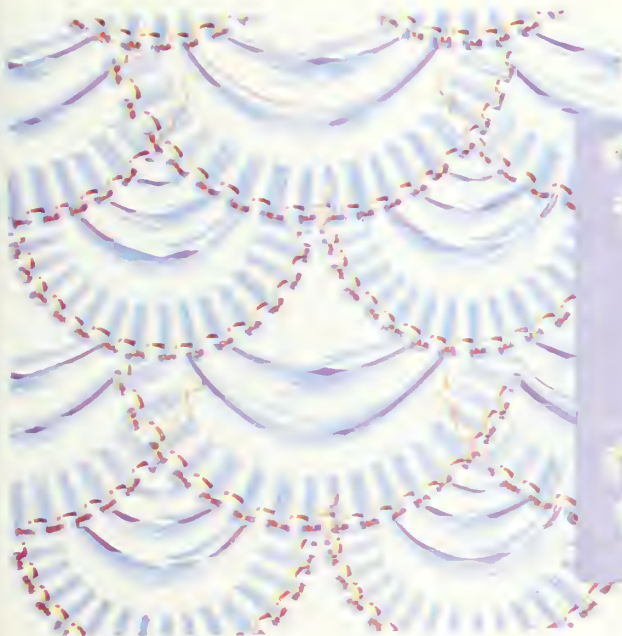
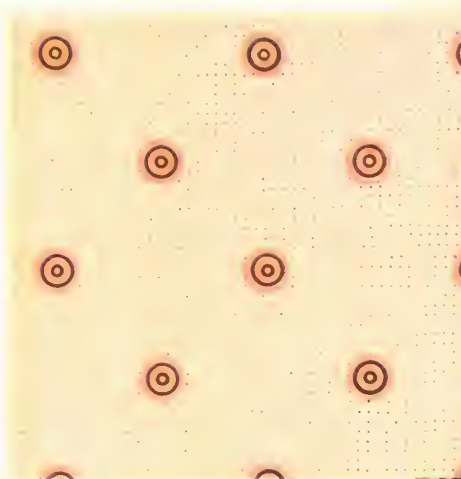


## Wall and window team-play



THE swan design at the left is chintz. It would be effective in a living room where a certain amount of formality is indicated. Accompanying it is harmonizing paper in a graceful drapery design that in no way interferes with the swag and swan motif of the fabric. This ensemble can also be had in white and Empire green, in beige and sailor blue, and in peach and russet. Chintz 36 inches wide; paper 18 inches

SHOWN on this page are three new ensembles in wall paper and chintz—all charming, all moderately priced. Fabrics in the same design as the wall paper are an old story. This is the first appearance of a decorative treatment that shows wall paper and chintz designed especially for each other, the patterns not matching but in complete harmony. Both papers and chintzes, designed by Katzenbach & Warren, Inc., are to be found at R. H. Macy in New York and at leading stores throughout the country.



THE chintz above, in graceful swags and tassels, is accompanied by wall paper in an unobtrusive medallion design. Other combinations in this ensemble are royal blue, pink and cocoa color; and gray. Empire green and yellow. Left: Bedroom group of flowered wall paper and chintz with gay ruffle motif. On the opposite page you will see this chintz used for a dressing table in combination with its companion paper. Other attractive colorings are pink and green; flesh, salmon and blue; and white, yellow and jade





## Hill House—A Connecticut country place in Provençal spirit



W. HARTING.

THE PRINCIPAL portion of Mr. & Mrs. Imre de Josika Herczeg's Greenwich home is seven years old—the wing at right in the photograph above is a recent addition. Both original house and wing were inspired by the French Provençal. Henry Corse, architect

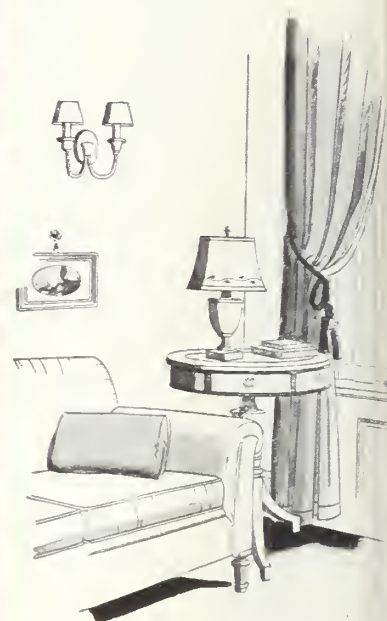
INTERIORS are decorated mainly in the Regency style, but with a leavening of objets d'art and furniture pieces from other periods. Mrs. de Herczeg acted as her own decorator, with Karl Freund as consultant. To the left is shown the south end of the living room

AT THE top of the opposite page is the interior vestibule, looking towards the living room. Furniture here was designed by the renowned French ébénist, Pierre Laroque. The dining room has its walls covered in gaily figured paper. The rug is 18th Century Provençal









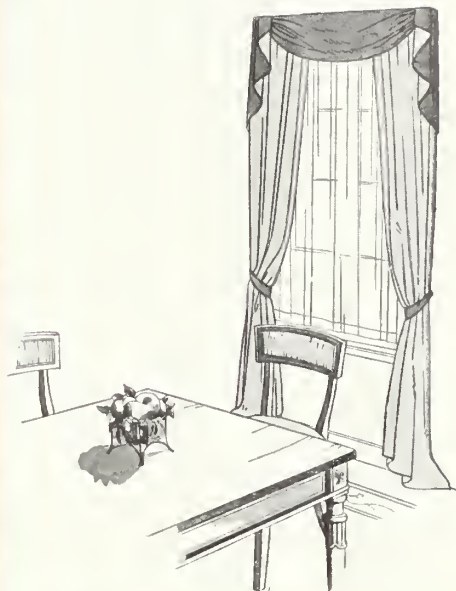
Rustic charm is emphasized in the decoration of the dining room opposite. Black and white tile linoleum covers the floor and flowers bloom in boxes below Ivy-grown bamboo trellises built against the walls. With winter curtains removed, the windows are covered with inexpensive Carver shades that simulate Venetian blinds. Simple bamboo chairs are used instead of the dining chairs. Seat pads and the tablecloth are plaid gingham

MATTRESS ticking has ceased to hide its light under the blankets and now brightens the summer living room at the left. Furniture slip-covers are gray ticking—plain and with a self-tone morning-glory pattern—edged with a deep cotton fringe. Morning-glory ticking also covers walls, while fringed curtains are made of the plain variety. Gray canvas is on the floor in place of winter rugs. A profusion of potted plants lend their color





WHEN the summer must be spent in the city, a change in the decoration of one's apartment may well be substituted for a change of clime. With the winter landmarks out of sight, countrified summer scenery is arranged. Refreshing ideas conceived by Pierre Dutel, decorator, for the treatment of an apartment



## A town apartment goes rural and becomes a summer resort

IF THE apartment is of the duplex type, the stairway, too, may imitate its country cousins. Instead of curtains, hang wooden shutters at either side of the window. These may be painted any bright, fresh color that harmonizes with the general scheme. white or cool, spring green would be especially effective. Next the glass build shelves with scalloped skirts to hold pots of brightly-colored flowers. Use a gay, plaid carpeting on the stairs







## Paved pools add the final terrace touch

A WELL proportioned and suitably designed pool is a desirable feature in practically every type of garden, but nowhere can it be more effectively employed than in those paved and planted terraces which, closely associated with the house, are somewhat architectural in character. A case in point is the garden of Mrs. Charles Payson at Manhasset, L. I. Louise Payson, landscape architect

THE value of curved lines is particularly apparent in the paved terrace and pool in the garden of Mrs. George McM. Godley, Greenwich, Conn., shown below. In this case the landscape architect, Ellen Shipman, projected the terrace as a pointed oval, to the left of which is an Apple orchard and to the right the lawn and borders. Simple planting accents the pool and gives to it proper relationship



HARRY G. HEALY





As an example of the paved pool in a shady, naturalistic setting the arrangement in the Truman Handy garden at Riverdale, New York, deserves careful examination. Here the planting is kept well back from the pool, allowing full effectiveness to the terraced coping and the small groups of potted plants around it

Definitely a pleasant spot for summer ease is the little terrace in Paul Renshaw's garden at Noroton, Connecticut, shown at the right. Here the pool is the dominating feature, but the planting presses in toward it in wholly natural fashion. Both arrangements on this page are by Louise Payson, landscape architect

As these examples indicate, the paved pool in the majority of cases should be handled with marked simplicity. The flagging itself is in such a flat plane that to interrupt its sweep with a raised coping or masses of plants would be to create a rude break and diminish the apparent extent of the terrace area



GEORGE H. VAN ANDA



## A tale of two places side by side

## First, the Billjoneses

ONCE upon a time there were two Houses that stood side by side upon a Small Town Street. In one dwelt the Billjoneses, warring, hard working folk who knew their Gardening Stuff and practiced it by day and night with a thoroughness Beautiful To See. When Billjones dug, he held his spade aright, when he pruned a tree he sawed, and when he planted he made a Big Hole. Around his house stood trees that never grew Too Large—not in years and years, his Tall Flowers by the rear hedge had cut, in a supporting Stake. In all ways was he a Dirt Gardener, and his example so influenced his family that they watered generously with Hoses, pruned their shrubs close to the Ground, wore Real Work Clothes, labeled doubtful plants, transplanted with soil around the Roots, and in all manners kept their grounds in the pattern of A Little Eden. Verily they were good gardeners, for they always Used Their Heads.





# And what happened in their gardens

## Now the Sapsmiths

STRANGE indeed, my children, are the Ways Of Men. Right Next Door to the Billjones bailiwick you would find the Sapsmiths feverishly proving that they knew not the difference between a Peach Tree and a Winter Mulch. They were specialists in Ignorance, and their aptitude for errors was Positively Uncanny. From Sara Sapsmith's Fluffy Ruffles to the foundation trees that nearly Hid The House, all was just Plain Dumb. A caterpillar drove the females into Hysterics; small Cytherea Sapsmith transplanted flowers with vim but Disastrous Results. Nobody ever remembered where Anything was, or why, or what was Wrong With It. Perhaps they finally learned—your correspondent does not know. But he has His Doubts, for he has observed that those who look upon gardening merely as a Social Stunt generally keep right on coming Horticultural Croppers until at last they give it up and move Back To The City







### Color in a California guest room

The Miss Mary Goodrich's Beverly Hills, Cal., home, the room is decorated in a scheme of delicate pink and blue and furnished mainly with French pieces. The ceiling is pale blue. A scalloped valance around the room suggests a canopy from which blue leaves and sprays flutter down pink walls.

At the window, a valance of blue satin heads curtains of white Celandine taffeta. Venetian blinds are painted wall color. Bed headboards are quilted in green-blue satin; white satin spreads have blue monograms. Dressing table is white and blue





## Italian Provincial chairs of the Eighteenth Century

By Robert Carrère

"How CAN I tell an Italian Provincial piece of the 18th Century from an English or French one of the same period?" is the question that will arise in the mind of the person beginning to collect or study that country's contribution to the world of furniture, and the answering query must necessarily be "How much do you know about furniture in general?" The beginner must know the English and the French types of the 18th Century first to recognize the period or style of the Italian 18th Century chair.

The chair is almost universally accepted as the best guide to a period, being the simplest and the most definitely "hall-marked" member of the furniture family. Once the chief characteristics of legs and backs are learned, in conjunction with the name of the cabinet-maker or designer who originated the type, a basis is established for the other pieces by the same hand as well as the period itself. With Italian furniture of the 18th Century it is not so easy since the source of the inspiration was entirely outside of Italy and the Italian cabinet-makers that created it did not rise to sufficient fame to lend either the furniture or the period their names. All the best Italian artists, in whatever line of endeavor, were in Paris or London working under the patronage of the French Kings or the English architects and designers of the time. There remained behind in Italy, therefore, not the creators and skilled specialists, but only the copyists. The Italian furniture of the 18th Century exemplified this fact in that it copied the English and French furniture of the period, mixing the motifs and designs of the originators in such (Continued on page 69)

THIS is the second of a series of articles covering the subject of Italian Provincial furniture. The first, which appeared in the last issue of *House & Garden*, dealt with political and historical influences of the time. In this article Mr. Carrère discusses chairs; forthcoming articles will deal with other furniture pieces. Description of chairs illustrated, at end of article



LOUIS XVI



DIRECTOIRE



SHELL-BACK



DIRECTOIRE

LOUIS XIV

ALL ITALIAN 18th Century chairs copied, with more or less fidelity, foreign styles then current. Those illustrated here are based upon French designs. The Louis XVI corner chair at upper left and the Directoire example at its right are shown by courtesy of Ruby Ross Wood. Shell-back in center from R. H. Macy. The two below are from The Arden Galleries



## The cream of the rock garden Daisies

By Louise Beebe Wilder

VARIOUS members of the Daisy tribe furnish what might be called the pack horses of the garden—that is, they bear a heavy burden and one for which they seldom receive sufficient credit. We are instead rather inclined to look down upon these willing servitors; they are easy to grow, they ask so little—which instead of arousing our gratitude seems to engender a faint contempt. Most of us are prone to like and desire the plants that give us a little trouble, that necessitate the exercise of our wits and skill. Thus we take the easy-going Compositae for granted, seldom troubling to acknowledge the very real debt we owe them for their solid usefulness.

Where, indeed, should we be without the Sunflowers, the Zinnias, the Marigolds, Cosmos, Rudbeckias, Helianthus, Pyrethrums, Boltonias, Michaelmas Daisies, Coreopsis and the like, that make up so much of the effectiveness of our gardens, especially in the summer and autumn? Of course the Compositae have a bad name as weeds, and justly, for some of the worst and most ubiquitous of the latter are of this clan; but nevertheless we should certainly not be blinded to the genuine worth of those numerous species of which it may well be said that when they

are good they are very, very good, indeed.

Some of these play an important part in the rock garden, taking upon themselves the task of clothing in cheerful greenery and often lovely color the less desirable situations therein, and asking little help or solicitude from us in return for what they give. This ease of culture, however, while being a general rule is not an invariable one. Now and again one meets with "Daisies" that are unresponsive, even to the point of positive standoffishness. This I have been sorry to find the case with that enchanting small creature of our Great Plains, *Townsendia exaripa*, the Easter Daisy, that makes a little tuft of dusty leaves in the midst of which sits inscrutable and impish a large pinkish flower with a gold eye on a stem that is almost no stem at all. Perfectly hardy it undoubtedly is, but it as certainly would rather die (and does invariably) than live in my garden whatever may be my pains to make it comfortable. And this applies to the only other *Townsendia* that I have sought to fascinate—*T. wilcoxiana*, with large lavender flowers. And there are others. *T. florifer*, says Ira Gabrielson is a real beauty, and *T. incana*, from the Rockies, "is a beautifully silvered canescent species with big lilac flowers."



Dr. Gabrielson soothes one's sense of failure with these aristocrats of the Compositae by saying that they are for the most part short-lived perennials or biennials, or bloom themselves to death (apparently in an excess of eagerness to please) the first season after transplantation from the wild. Raising them from seed and so insuring them from earliest youth to our conditions is probably one way of getting round their capriciousness. In any case one person's failure is not conclusive and these small *Townsendias* are worth striving for.

And while we are dealing with aristocrats we might mention certain of that great and often weedy family of *Erigeron*. These, like the *Asters* to which they bear a resemblance, boast a number of choice small things for inclusion in a collection of rock plants. The colors of the *Fleabanes* run from white through pink to the lilacs and purples with a few yellow species, the flowers having more than one row of narrow rays and a yellow disc. The prettiest *Erigeron* I ever grew came to me as *E. tripidus*, which seems to be the same, or very close to, *E. compositus*. It made a little huddle of dusty, hairy, somewhat fleshy and many times slashed and divided small leaves about two inches high and as much across that bristle for a long period in summer with the daintiest possible pale lavender Daisies on short stems. It is quite hardy and one at least of its habitats is the Sierra Nevada Mountains at high elevations. In a rock garden it deserves a choice situation, preferably on a little sunny, stony slope with plenty of grit and humus in the soil. There it proves quite easy and at (Continued on page 73)



THE white-and-gold *Chrysanthemum alpinum*, shown above, is a trifle particular as to site and soil, but worth the extra attention. Where there is space for a plant 18" tall, *Doronicum caucasicum* (left) is lavish in display of golden Daisy-like blossoms





ANTON BRUEHL

## The new Modernism is assuming an air of elegance

AMERICAN efforts at modern decoration promise soon to recover from their growing pains. The modernist, having survived the adolescent brutality of "functionalism", now aspires to the more mature qualities of elegance and grace. We have discovered that we can be both modern and comfortable, that we don't have to surround ourselves with objects that outrage the eye or evoke ribaldry, that all our furniture doesn't have to be built in or made of metal tubing. With these notions safely behind us, we can hope that more people will lose their prejudice against a movement that can bring sanity into contemporary decoration.

The apartment illustrated on this and the two succeeding pages displays both distinction and elegance. Its interior architecture, designed by Donald D. Skelly, presents at once

a simple and distinguished background for the decorations and furniture selected by Diane Tate and Marian Hall, Inc. The apartment, located in River House, commands a splendid view of Manhattan's topless towers. From its windows one can look up to Hell Gate or down to the Battery, with the East River islands lying in the foreground. To a certain degree, then, the simplicity of these rooms frames the views.

At the top of this page is the fireplace end of one of the bedrooms. Here the walls are pale pink with raised plaster bands of cherry and white. The woodwork is a deeper tint of cherry. For the fireplace white marble was selected, surmounted by a modern Japanese picture. The rug is bottle green. Two chairs are covered in a cherry fabric. The low oval table is made of white cellophane.





THE CITY VISTA WINDOW

ANTON BRUEHL



ENLARGING MIRRORS

AT THE view was the most important feature of this apartment a large window fills one end of the living room. Before it were placed two S-chairs in black plush with a fan table from Sweden between. The curtains, made from an oyster color, coarsely woven material, can be drawn

THE walls of the living room are paneled with gray lacquered wood joined together by parallel bands of chromium. As a contrast to the white plastered ceiling the floor is ebony. Mirrors at opposite ends of the room repeat its vistas to infinity and add to the apparent size

AT ONE end is a group consisting of a table and flanking chairs set before a mirror. The table has a chromium base and black lacquered top. Chairs have corresponding black lacquered frames with gray upholstery. This color arrangement is repeated in the fireplace group





WHITE LEATHER AND BEAR FUR

THE living room fireplace group has for its focal point a black marble mantelpiece on which is placed a bronze by William Zorach before the flat mirror. The sofa and chair are covered with white leather, and a large white bear rug softens the tone of the black ebony floor. The occasional tables here are of chromium with black beveled tops.

**Gray, white, chromium and black**



## Speaking of gilded cages

By Drake de Kay



CANARY

"How can anyone be so inhuman as to cage a thrush or a nightingale?" asks a friend. His question reflects a widespread notion that it is cruel to confine birds in cages. If, in defense of keeping feathered pets, one were to reply that all domesticated creatures suffer loss of liberty, the obvious rejoinder would be that farm fowl and animals are deprived of their freedom in order to supply essential human needs, whereas song birds are of no practical use to their possessor.

Admittedly the humanitarian's objection carries weight—but only in those rare instances when the bird fancier is himself so heartless, so lacking in natural humanity, as to treat his songsters as mere decorative features. Of course there is a difference between possessing birds fledged in captivity and mature wild birds caught in traps—sometimes almost as great a difference as exists between shooting clay and live pigeons. And yet there are notable exceptions to the general rule that trapped birds languish in durance vile; one need only cite the bullfinch.

In the *Arabian Nights* there is a poignant tale of a falcon sacrificing its life to save that of its royal master; Scheherazade's allegory suggests a justification for cherishing (not



CRYSTAL BAR CAGE

just keeping) bird pets. Affection shown them will be reciprocated as surely as in the case of a cat or a dog. Moreover, it can scarcely be doubted that birds born and reared in captivity or taken as nestlings, being shielded from inclement weather and natural enemies, are happier and longer lived than their wild cousins. Properly fed and tenderly treated they give every evidence of a sense of well-being. An eagerness to practice songs and tricks, a healthy curiosity, above all—their attitude of trust and devotion, lend little support to the notion that caged birds are unhappy.

"Monsieur," asserted a bluff old Frenchman—a veteran of the wars, "the dog is the best part of the man." Unfortunately, under the adverse conditions of urban life, keeping a dog is too often out of the question; the apartment dweller must have regard for practical aspects. If a dog should prove an impossible desideratum, why not keep birds? Considered merely as decoration, as adding a cheery note of color and animation to the static formalism of a living room, much can be said in their favor. Of all pets, excepting, perhaps, aquarium fish, they give the least trouble. Their songs are a cure for the blues, while the lonely man or woman finds in them the best possible substitute for a friend. Children—but what is more delightful than to observe a child's passionate interest in birds?

No attempt is made in this brief space to cover the subject completely. However, the most important varieties of song birds available in the American market are described—their care, diet and the best types of cages noted. The intention is to provide the reader, who has not yet made up his mind, with sufficient data on which to base a decision whether or not to go in for feathered pets.

The commonest and best known of cage birds, the canary, has been bred in confinement for 400 years. So completely domesticated is this songster that escaping from his cage he seems utterly miserable until he finds his way home behind the familiar wires. Centuries of careful breeding have resulted in the development of several interesting varieties; all of them are superior to the wild bird that still abounds in the Canary Islands. One can obtain from dealers French, German, Belgian or English canaries. Best known in this country is the common German or Hartz Mountain variety, a natural singer about 5½ inches long and varying in color from yellow to bright green. A Hartz Mountain type called



MARTINUS JONGERSEN BRAZILIAN CARDINAL • TROUPIAL





CAGE IN CHIPPENDALE MANNER

the St. Andreasberg is the aristocrat of German birds. Several months of rigorous training on the part of the breeder before the bird is delivered to the dealer insures a magnificent vocal development. Placed in the same room with young canaries the St. Andreasberg demonstrates his value as a singing master. A recent German innovation is the White canary, which in size and shape resembles the St. Andreasberg.

While the Germans have aimed primarily to develop singers of wide tonal range and power, breeders of other countries have made their objectives size, color and conformation. Thus, in point of form, the Belgian or long breed canary is the thoroughbred of the family. He has a large intelligent eye and a small snake-like head; usually light yellow, he is sometimes mottled in gold and green. So high-strung are these thoroughbred Belgians that even their breeders never touch them with the hand but use a light stick for guidance when transferring them from one cage to another.

Closely allied to the Belgian, the French canary is characterized by an individual arrangement of plumage, miniature feather whorls appearing on breast, belly and sides. The breeders endeavor to accentuate this peculiarity, for the more "wheels" on a bird the higher its price.

English canaries include a wealth of breeds. The most important are the Norwich, London fancy, the gold and silver lizards, Scotch fancy, Yorkshire and (Continued on page 65)



SHELL PARAKEET

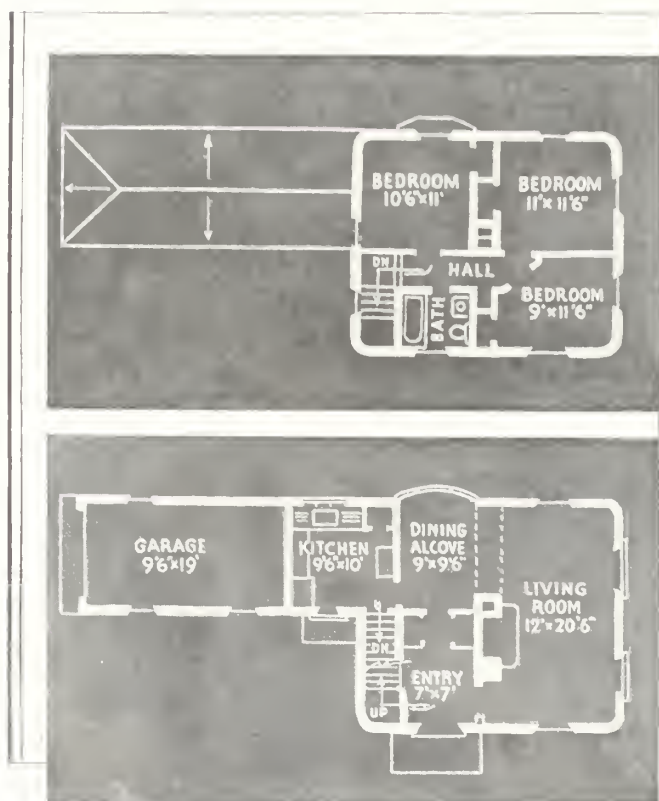
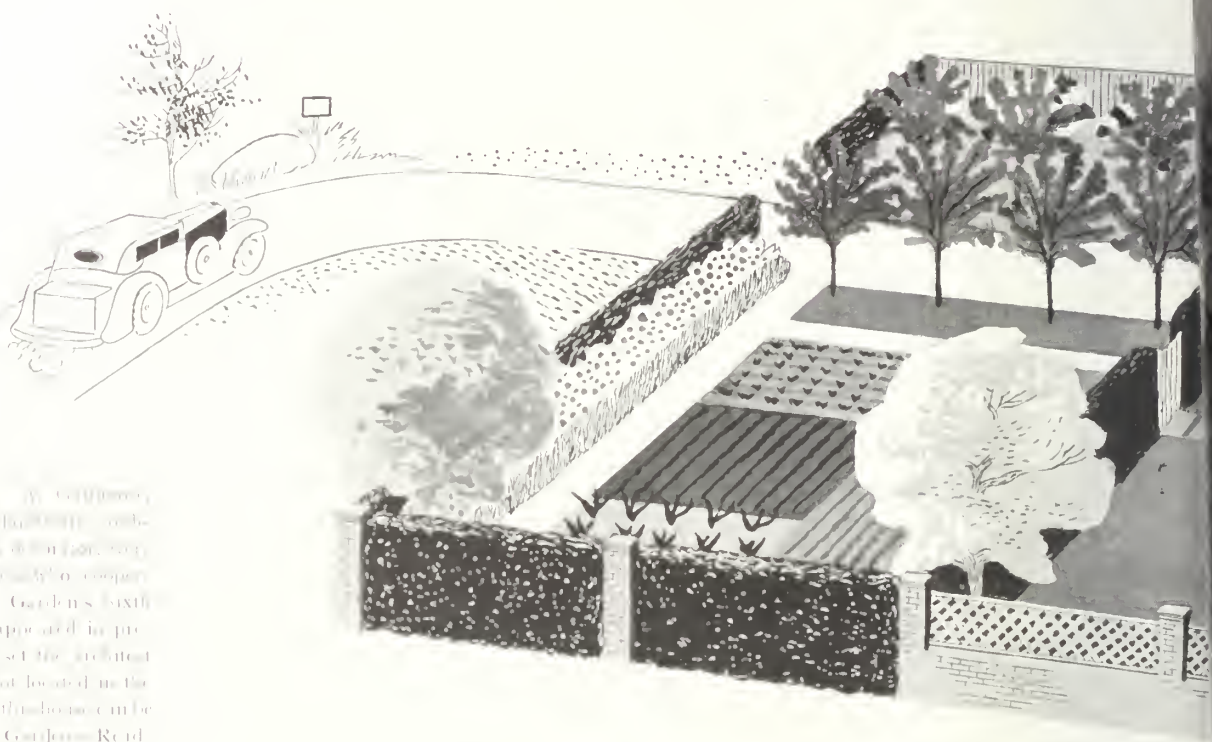
CRYSTAL and chromium cage at the top of page opposite designed by Mrs. Anne Tiffany. Above is a white wood cage after the Chippendale manner interestingly carried into the decorative scheme in the New York apartment of Mrs. Peck Hopkins. Grace Hyman Hutchins and Rebecca Dunphy were the decorators. Birds shown on these pages are from the Max Geisler Bird Co.



## A Georgian house with traces of Norman influence

is our sixth choice for a little home

FRANK J. FORSTER and R. A. GALLIMORE, architects, London, England, designed this 112-foot and 112-foot house for the Sixth Little House, the outstanding professional work of the company, designed in the House & Garden's Sixth Little House. Others have appeared in preceding issues. The problem set for the architect this time was a flat corner lot located in the suburbs. Information about this house can be obtained through House & Garden's Readers' Service, Graybar Building, New York.



IN VARIOUS parts of England and America the Georgian house is interpreted in different ways. After all, the Georgian era extended over a long arc of years in which many events happened to bring their influence on architectural styles. Consequently, in choosing the style for this Sixth Little House the architects, Frank J. Forster and R. A. Gallimore, who are known for their Norman farmhouse types of residences, designed a small Georgian house that bears the marks of French influence.

The presupposed plot measures 60' by 150' in the middle of which Mr. Forster placed his house. The main body of the house is a square block with rounded corners. Its walls are whitewashed brick over frame construction. The roof is copper with standing seams. A wide gutter concealed behind a slight parapet cornice takes rain water to drain pipes concealed in the walls. A central brick chimney takes care of the heating plant and the living room fireplace. This is whitewashed to correspond with the walls.

To one side a long extension houses the garage and kitchen and, in effect, helps the mass of the house to set comfortably on its site. Trellises and round windows make this a decorative feature.

The design of the house is simple and dignified. It is suffi-





FOR PLANTING PLAN SEE PAGE 68

ciently traditional to satisfy those who prefer living in a house with a past. At the same time it has modern touches which prevent it ever being merely archaic and picturesque. Its cubic contents is 2,100 cubic feet, which would bring the cost of the house to about \$7,500.

Inside the front door is a small entry. Stairs ascend from one side. On the other side is a door leading to the living room and directly ahead a door into the dining alcove. The house-depth living room has four long French windows and a generous fireplace. The dining alcove, in close proximity to the kitchen can be screened off so that at no time does the living room have to be disturbed. Upstairs three bedrooms and a bath furnish adequate quarters for a small family. The maid comes in by the day so that no bedroom and bath need be assigned her. Each of these bedrooms has two windows, which provide for adequate light and cross ventilation.

The landscaping of a small property calls for utilization of every available square foot in order to provide the requisite variety in areas. Furthermore, there must be logical arrangement of these areas, else the scheme will lack unity.

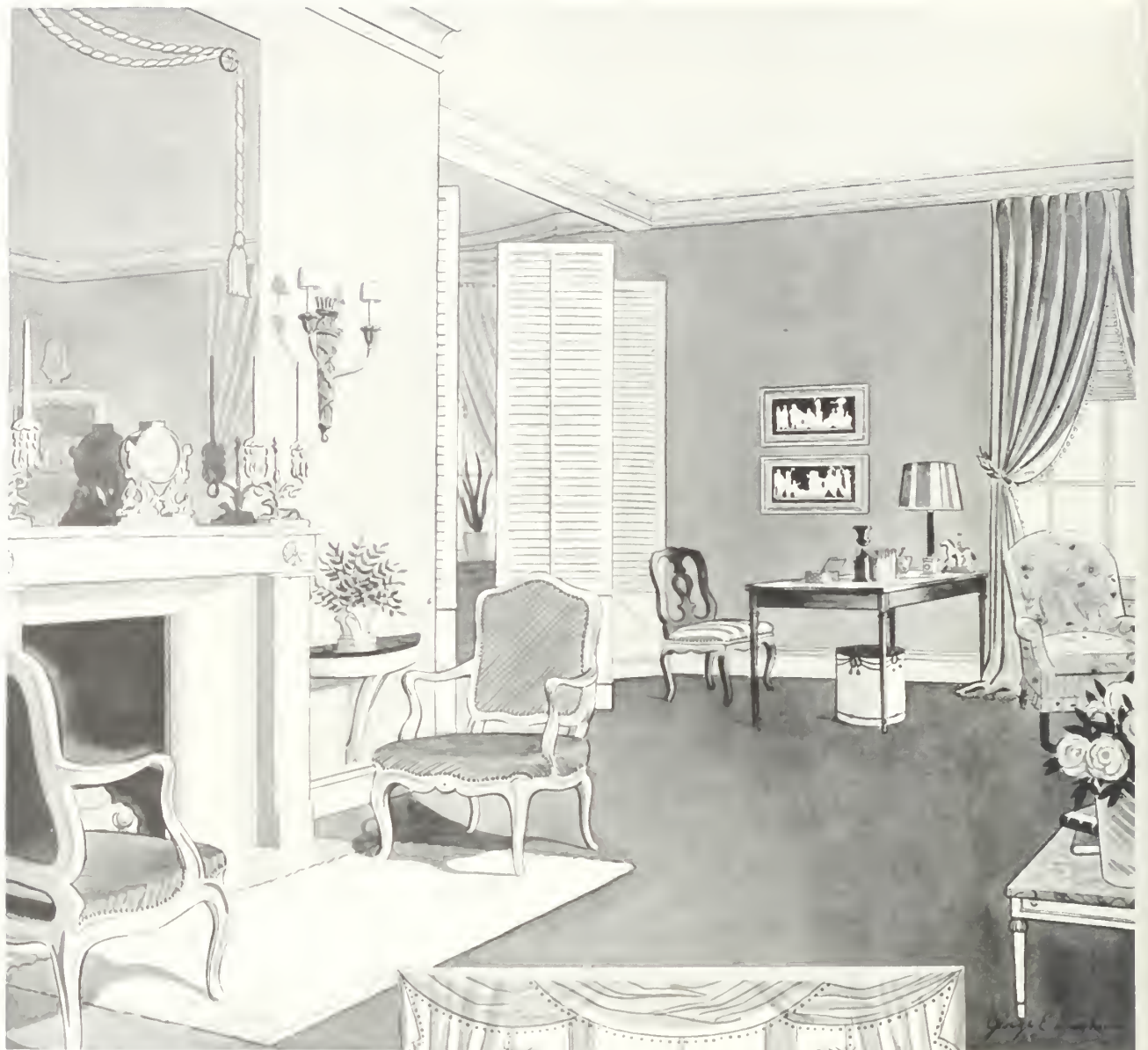
Consequently the arrangement of the grounds around this little house is clearly divided into five main sections, all

tied together by the boundary hedges and fencing. On either side of the entrance walk lies the main lawn which, to the right, merges into the children's play lawn with its almost complete enclosure of trees and shrubs. Thence access is had to the flower garden proper, the main approach to which is from the flagged terrace off the living room. Here is a complete unit in itself, and yet one which is a delightful introduction to the long shady walk at the rear with its little evergreen winter garden in the shelter of the house. In all this half of the grounds the vistas and approaches are so arranged that to anyone following from one to another, the distance seems much longer than it actually is.

Equally compact is the other half of the plan which, properly enough, is convenient to the kitchen and service end of the house. Besides the vegetable garden proper there are, in the front corner of the property, an herb bed, a flower cutting garden and five dwarf Pears.

Directly beyond the garage drive is a smaller enclosure where more dwarf Pears balance their brothers across the way. Included here are Raspberries trained on the boundary fence, and such small bush fruits and Strawberries as may be desired. Just around the corner of the house, out of sight and sound, is the drying yard. (Continued on page 59)





LIVING ROOM



LIVING ROOM PLAN



DINING ALCOVE WINDOW

THE living room is decorated in the French spirit, with Louis XV and Directoire pieces predominating. Behind the shuttered screens is the dining alcove, in which the bow window immediately above is the principal feature. The plan at left explicates furniture arrangement

AT THE top of the opposite page is a view of the small entrance hall, decorated in green, white and gray. The master bedroom at right has its walls covered in a soft green paper with gold flowers. Bedspreads in green muslin with diagonal fringe are an interesting note



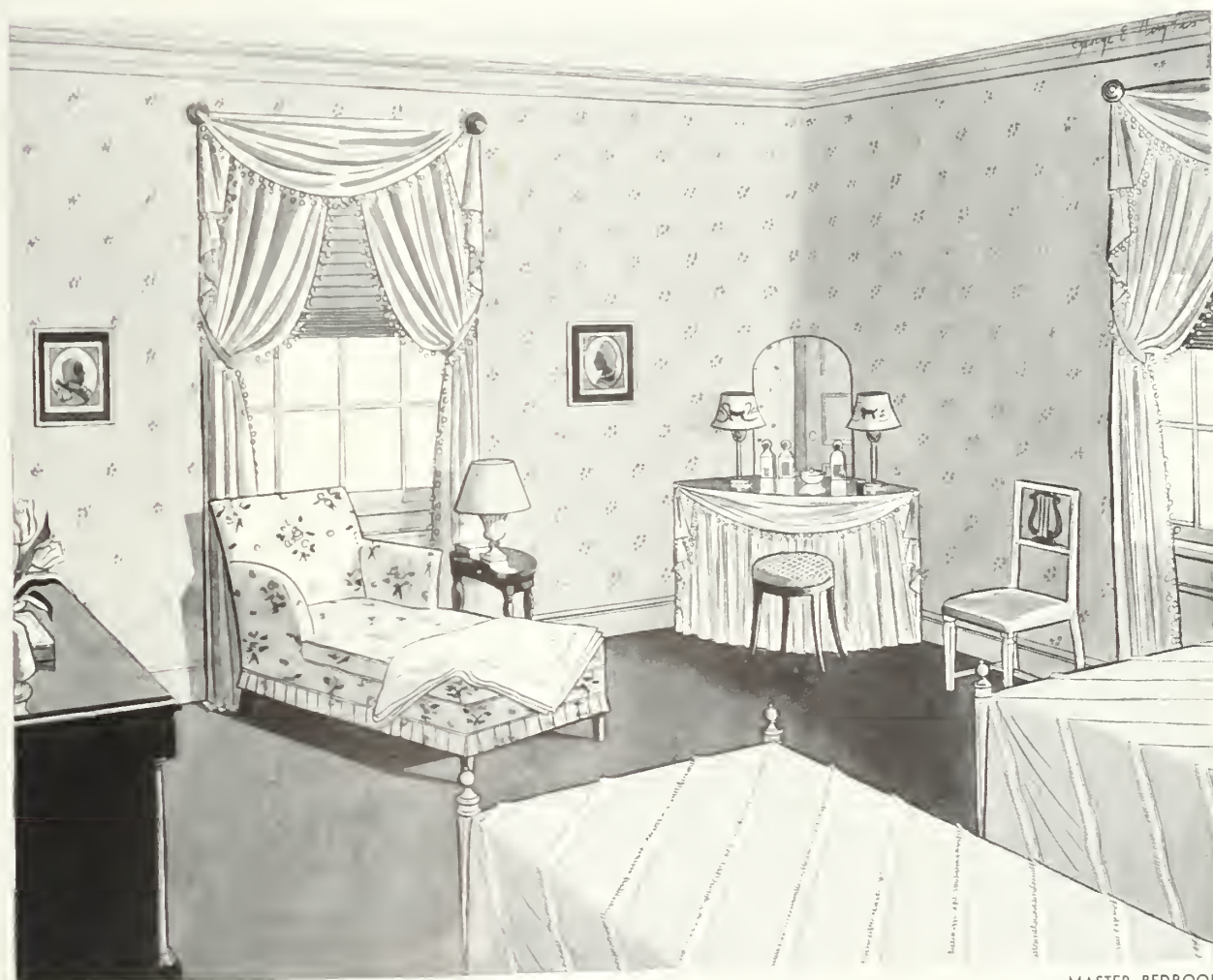
The interiors of this little Georgian-French house, as decorated by Elizabeth Peacock, are rather formal in character, with French influence dominating. On the opposite page is a view of the living room, looking toward the dining alcove, which is cut off from living room only by two shuttered screens. Below it is a sketch of the dining alcove bow window, and to the left of this is a plan of the living room, showing furniture arrangement. On this page, at right, is the entrance hall and below it the owner's bedroom.

The color scheme of the living room is soft gray and white, with yellow, green and gold as the principal accents. Walls are soft gray; woodwork, white; ceiling, white; mantel, white faintly marbled in gold; floor, entirely covered in taupe carpet. Over white Venetian blinds at the windows are yellow moire curtains trimmed with white ball fringe and caught back by maple leaf tie-backs. The mirror overmantel is decorated with a painted rope and swag design in white with gray shadows. Before the fireplace, their front feet resting on a white wool rug, are two Louis XV armchairs with white frames, upholstered in rust color diagonal velvet. At the dining alcove end of the fireplace, on the wall alongside the armchair, is a walnut wall bracket. Between the windows on the opposite side of the room is an Italian walnut sofa upholstered in gray and green moire and satin stripe. Before it stands a walnut coffee table with green marbled top, and at one side a round column table in walnut with black column and black marbled top.

Other living room pieces that may be located from illustration and plan: table desk in light mahogany with white leather top; desk chair, seat cushion (*Continued on page 66*)



ENTRANCE HALL



MASTER BEDROOM







# Every kind of soup you ever want!



Campbell's provide the most exacting table with a complete service in delicious soups. Campbell's are unique not only in their strict quality and exclusive recipes, but also in the remarkable variety of their soups. They answer every need — every mood of the family — every social program.

Only the greatest soup-kitchens in the world could produce twenty-one different soups — each with a special appeal all its own — each with its individual and characteristic goodness — each the masterpiece of its kind.

From the hearty soup which is a meal in itself to the daintiest clear soup of sparkling amber, the genius of Campbell's famous French chefs is revealed in all its fascinating versatility. A full assortment of these Campbell's Soups in your pantry makes meal-planning a much simpler task!

## 21 kinds to choose from...

Asparagus	Mulligatawny
Bean	Mutton
Beef	Ox Tail
Bouillon	Pea
Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tamato
Clam Chowder	Tamato-Okra
Consomme	Vegetable
Julienne	Vegetable-Beef
Mack Turtle	Vermicelli-Tomato

10 cents a can

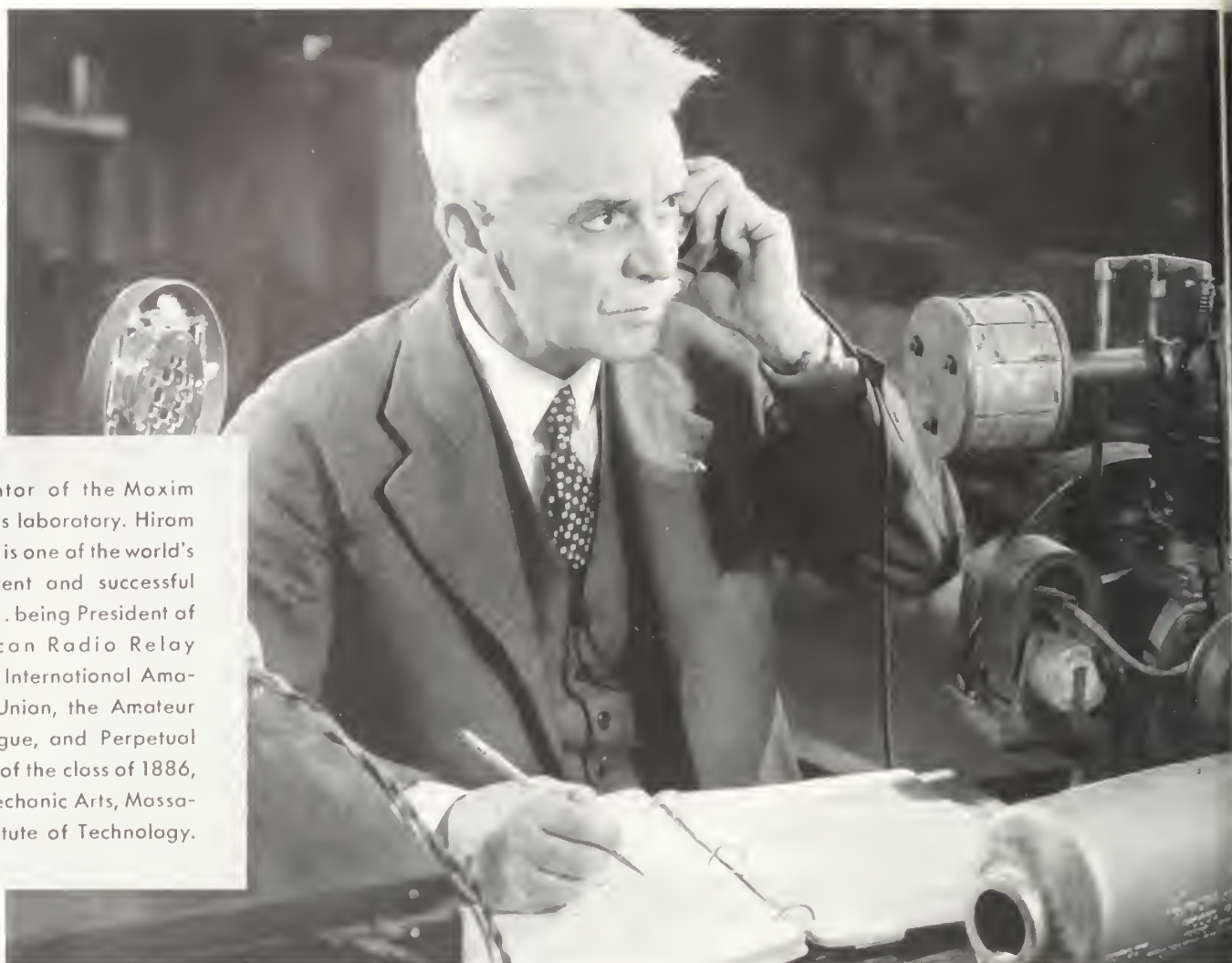
LOOK FOR THE RED-AND-WHITE LABEL



EAT SOUP AND KEEP WELL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS





• The inventor of the Maxim Silencer in his laboratory. Hiram Percy Maxim is one of the world's most persistent and successful "amateurs"... being President of the American Radio Relay League, the International Amateur Radio Union, the Amateur Cinema League, and Perpetual Toastmaster of the class of 1886, School of Mechanic Arts, Massachusetts Institute of Technology.

## HOW TO PROVE YOU'VE REALLY LIVED

by **HIRAM PERCY MAXIM**  
whose latest book is  
"Life's Place in the Cosmos"



"It is the story it tells"... The Maxim house at Lyme—built in 1766—whose measurements are filed in the State Library at Hartford... representing excellence in Connecticut Colonial architecture.

**M**OST of us have routine duties which engage three fourths of our waking hours. What shall we do with that other fourth? It is just here, it seems to me, that so many of us fail, and pay the dreadful price of being uninteresting.

• In my father's family he established dynasties of these uninteresting persons. For example, Mrs. Smith was Stupid The Third, and Mr. Brown was Stupid The Fifth, meaning that of all the persons he knew he could think of only two who were more stupid than Mrs. Smith, whereas in the case of Mr. Brown he could think of four who were more stupid.

I suspect my distinguished sire of having been not only hypercritical but intolerant in his social judgments. I also suspect that his various dynasties of stupid persons were those who had no hobbies.

Hobbies vary to the extent that men and women vary. Some hobbies are silly and fail to lift their devotees out of the uninteresting class. Other hobbies generate a worth-while product and force their devotees to become interesting persons willy or nilly.

With hobbies it is as important as it is with wives that one be selected which one can stick to down through the years. That this should follow, a hobby should have unlimited possibilities. A game of poker has unlimited possibilities as against a game of contract. In poker one plays a lone hand, is self-determining and depends entirely upon one's self. In contract one is restricted to the partner's limitations. With a really good hobby the





is the limit and it never fails to com-  
od one for life.

he hobby of all hobbies which possesses  
nearest to a perfect combination seems  
ne to be cinematography. Certainly it  
no limits, for it offers all the possibili-  
of the spoken word, the written word  
the painting, and adds to these that  
t vital of all things—motion. We may  
ever so clever and subtle in the use of  
uisitely chosen words; we may be ever  
lever and subtle in the composition and  
agement of colors in our painting; but  
matter to what lofty heights we may  
end we cannot communicate that thing  
ch we call movement. Only the cinema  
convey the graceful movement of a  
man's body, the swing of an arm, a char-  
acteristic mannerism, the subtlety of a  
sing glance, the coquetry of a furtive  
de—or the fleeting emotions that tra-  
se the soul which lies back of every pair  
eyes.

And when one realizes the simplicity of  
tool that brings us these valued things,  
e wonders why every one of us is not a  
ematographer, just as nearly every one  
us is a Kodaker. I often wonder if in  
generation or two there might not be a  
rt of aristocracy composed of those who  
able to show what sort of persons they  
scended from—what one's great grand-  
rents really looked and acted like when  
the life. If this were to be so, woe betide  
ose future unfortunates who shall come  
wn from an ancestry too benighted to  
ake cinematie records. That the making  
such records calls for too much tech-  
ical skill is about as valid an excuse as  
oiding to wind one's watch or operate  
e's radio receiver because they call for  
o much technical skill.  
To me, life without cinematography  
ould be far less worth the living than it

is. I find difficulty in describing the pleas-  
ure I have extracted from the making of  
certain ciné pictures. The creation of a  
beautiful ciné picture affords me quite an  
uplift. The possession of the necessary  
technieal skill is of no moment, for the  
dullest of my associates can operate a Ciné-  
Kodak as well as I can and can bring home  
very wonderful pictures.

● It is the idea behind the picture, the  
story it tells, the expedients adopted to  
take advantage of the cinematie possibi-  
ties that challenge one. And no matter how  
successful one may have been, he always  
feels he can do better. Verily, the sky is the  
limit. I really believe it is the most wonder-  
ful opportunity for the ordinary mortal to  
express his intellectual, poetic and artistic  
qualities that has ever been offered.

I have other hobbies, such as yachting,  
fishing and amateur radio communication,  
but they are not available to me during

much of the time. Not only is cinematog-  
raphy available all of the time, day and  
night, but it adds enormously to the inter-  
est of the other hobbies. I do not pretend  
to say whether I am interesting or stupid  
to my fellow men and women, but I do pre-  
tend to say that at this moment I would be  
less interesting—or more stupid—had it not  
been for my Ciné-Kodak. H.P.M.

*Note:* With Ciné-Kodak, simplest of home  
movie cameras, you can take splendid  
movies of your own as easily as you now  
take snapshots. Any Ciné-Kodak dealer  
will gladly show you sample reels of the  
kind you yourself can make. The famous  
Model "K," Eastman's finest movie camera,  
"does everything." Takes telephoto movies.  
Wide-angle. Kodacolor (movies in full  
natural color). Indoor movies by daylight.  
Loads with full 100 feet of 16 mm. film.  
Eastman Kodak Company, Rochester,  
New York.



*Left:* "I find difficulty in  
describing the pleasure I  
have extracted from the  
making of certain ciné  
pictures." . . . Grandchil-  
dren John Maxim Lee and  
Percy Lee in an experi-  
mental mood—on the Con-  
necticut River at Lyme.

*Left:* "A hobby should have unlimited possi-  
bilities" . . . The Maxim shutter has purred ap-  
preciatively at sight of Monte Carlo's elegance  
and gaiety . . . or Egypt's pillared temples.

*Right:* "And when one realizes the simplicity  
of the tool that brings us these valued things,  
one wonders why every one of us is not a  
cinematographer."



**Ciné-Kodak "K"**

EASTMAN'S FINEST MOVIE CAMERA





## Maple room or maple household ... build it piece by piece!



The Whitney Company co-operates with selected retailers in building complete homes on their floors. The doorway above identifies these houses. Within, you will find representative groupings of Early American reproductions.

A LITTLE BIT of Colonial America, in your own home! You can achieve it, easily and at reasonable cost, with authentic Whitney reproductions. To furnish a whole house, or a single room, or a corner of a room, you will find in this collection a variety of distinguished pieces, inspired by some of the best work of early craftsmen.

Do not imagine, however, that it is necessary to buy Whitney furniture in "suites." Whitney patterns are "open stock," so that you can purchase a sturdy tavern table, or a Welsh cupboard, or a graceful Windsor *noir* . . . and then add to your possessions as inclination dictates.

Whitney Colonial Reproductions reflect the craftsmanship of competent wood-workers, some of whom have been with this company for twenty, thirty, or forty years. The woods they use are New England sunny maple and rock birch. Each piece of Whitney furniture is hand-pegged; each piece carries a triple guarantee. Exclusive Whitney dealers, located at strategic points throughout the country, will be glad to help you make your selections. Ask them or write to us, for a free copy of the booklet, "How to Furnish Your Home in True Colonial Style." A coupon is below for your convenience.

Illustrated are: 460 *Butterfly Table* (\$43); 651 2 *Duxbury Comb-back Arm Chair* (\$25); 651 *Duxbury Comb-back Side Chair* (\$19.50); 398 *Sevier* (\$36); 247 A *Chippendale Mirror* (\$16); and 591 *Water Pitcher Cupboard* (\$77.)

W. F. WHITNEY CO., SO, ASHBURNHAM, MASS. Department HG 5-33

Please send me a copy of your booklet, "How to Furnish Your Home in True Colonial Style." Also tell me where I can see the nearest Whitney House.

★ WHITNEY ★

NAME

ADDRESS

NAME OF NEAREST FURNITURE STORE

## Shaking up a good cocktail party

(CONTINUED FROM PAGE 24)

Young hostesses who want to give a party but don't like to lead you to expect too much, go in for it a great deal. They ask you in for cocktails at eight o'clock which means a supper with much liquid refreshment and is entirely out of the quick drink with canapé category. It requires some originality of background and food. There must also be some thought devoted to the entertainment question: either someone to play the piano, or some way of dancing, if only to the radio, or a variety of games.

At one of the most successful of these, the room had been converted into a sidewalk café on a Paris street, with the aid of tables and chairs borrowed from the ice cream parlor on the corner, and a booth was rigged up to look like a newspaper kiosk, where the drinks were served. The guests were served by alpaca-jacketed waiters (carrying the French atmosphere to the limit) who also brought the drinks as they were ordered. Only the food failed to be French, for there were hot dogs with horse-radish and mustard, a sort of rumpit known as Rhode Island devilled cheese, hot hors d'oeuvres, alligator pears with chicken, and ice cold stuffed tomatoes. Whatever the setting, a way must always be devised for seating the guests, if you don't wish them collapsing from fatigue by midnight.

### THE SECOND TYPE COCKTAIL PARTY

#### Cream Canapés

Cut bread in quarter-inch slices, lightly toast, and spread with French mustard, creamed butter, and 1 teaspoon of Parmesan cheese. Sprinkle with onion juice and then sprinkle with chopped green olives.

#### Cheese Canapés

On squares of toast spread 1 cup of cream cheese mixed with 1 teaspoon of onion juice and 1/2 teaspoon of Tabasco sauce and 12 chopped stuffed olives.

#### Crab Canapés

Cut bread in slices quarter-inch thick, and about 3 inches long, and half an inch wide. Butter and brown in the oven. Mix one cup of chopped crab meat, 1 tablespoon of lemon juice, 1/2 teaspoon of salt, 2 drops of Tabasco, few drops of onion juice and 2 tablespoons of olive oil. Then spread the toast with melted cheese and over it the crab mixture. Decorate with a couple of very thin slices of pimento.

#### Bacon Canapés

Cut bread quarter-inch thick and then cut into any fancy shape. Sauté in the bacon fat, spread with French mustard and finely chopped crisp bacon. Sprinkle with chopped olives.

#### Ham Canapés

Sauté circles of bread one-quarter inch thick in butter. Mix finely chopped ham with creamed butter seasoned with salt and cayenne and a few drops of Worcestershire sauce. Spread on bread and sprinkle with finely chopped hardboiled eggs.

#### Lobster Canapés

Cut bread in one-fourth inch slices and then cut round with biscuit cutter.

Cream 2 tablespoons of butter, add 1/2 cup finely chopped lobster meat, 1 teaspoon mustard, few drops Worcestershire sauce, few grains cayenne and 8 finely chopped olives. Sauté the discs of bread and spread with the mixture.

#### Nut and Olive Canapés

Toast buttered circles of brown bread and spread with chopped nuts and olives mixed in equal quantities and with enough mayonnaise to spread. Garnish with whole nut meats or with one stuffed olive in the center.

#### Tongue Canapés

Cut circles of graham bread with biscuit cutter and toast lightly. Mix chopped slices of cooked tongue with creamed butter and 2 tablespoons capers to 1/2 cup of tongue mixture. Spread toast, sprinkle with salt, cayenne and Tabasco and garnish with a sprig of watercress.

#### Peanut and Bacon Canapés

Cover round pieces of white bread 1/4 inch thick, with a small square finely sliced bacon. Spread thick with peanut butter mixed with the juice sweet pickles. Toast in the oven and serve hot.

#### Paté de Foie Gras Canapés

Separate the fat and the truffles from the foie gras and mix the remainder with thick cream until a smooth butter paste. Then spread on slices of bread and garnish with grated egg.

#### Egg Canapé

Broil slices of bread, butter thinly. Boil two eggs hard and make a paste of the yolks with butter. Season with paprika and cayenne and spread with a fancy tube.

### THIRD TYPE OF COCKTAIL PARTY

#### Tomato Viennese

6 tomatoes  
4 tablespoons mayonnaise mixed with 1 cream cheese  
Add one sardine which has been skinned and boned  
1 hardboiled egg  
3 tablespoons chopped celery  
2 teaspoons Worcestershire sauce  
1/4 teaspoon Tabasco  
Dash of cayenne  
1/2 teaspoon salt

Chop all ingredients very fine and mix with seasoning and then add mayonnaise. Fill the hollowed out tomatoes which have been drained and chilled. Place on ice until ready to serve.

#### Alligator Pear and Chicken

Fill the half of a small alligator pear which has been salted with a mixture of breast of chicken, celery, nuts and cucumber, chopped fine and mixed with mayonnaise.

#### Rhode Island Devilled Cheese

2 ounces grated cheese mixed with 2 tablespoons of red tomato chow-chow, 2 tablespoons of melted butter, pinch of mustard and salt, dash of cayenne and pepper. Mixture is then cooked on the stove until cheese is melted and then served on squares of hot buttered toast.

(Continued on page 65)





The Seven-Passenger Sedan, list price \$2495, f.o.b. Detroit—5 wire wheels standard—G. M. A. C., terms available

## DON'T HOPE TO EXPERIENCE IT ELSEWHERE *... it is found in La Salle alone!*

It would be difficult to imagine a more completely satisfied group of motorists than those who drive La Salles. From the date of its introduction six years ago, La Salle has enjoyed an owner loyalty and an owner enthusiasm unusual among motor cars. Today, it is the rare exception to find a La Salle owner who is other than a staunch and enthusiastic advocate of his car. . . . Some explanation of this is found in the fact that La Salle is a highly individual creation—with qualities and characteristics that are quite peculiarly its own. In its staunchness and sturdiness, its roadability and balance, it reveals its heritage from

Cadillac. And so in its quietness of operation and its general mechanical trustworthiness. Yet it has a sprightliness of manner that belongs to no other car on the road; and there is simply no duplication anywhere of the youthful eagerness with which it obeys its driver's inclination. . . . This peculiar combination of staunchness and verve is most intriguing. In fact, once you have experienced it thoroughly, it is practically impossible to find a satisfactory substitute. . . . This extraordinary car is now priced most reasonably for what it provides. The Standard 5-passenger Sedan, for instance, lists at \$2245, f. o. b. Detroit.

*La Salle 7-8*



# BRIGHTEN UP YOUR BEDROOM!

*New pieces.. Charming designs.. Six lovely colors*



ROOM INTERIOR BY B. ALTMAN & COMPANY, NEW YORK

**These smart Simmons Beds only \$24.75 each . . . Choose your own matching pieces**

THEY will bring a lovely new note to your bedroom, these simple pieces in smooth metal and glowing colors, their lines accented by gleaming white metal.

This new bedroom furniture by Simmons is beautifully proportioned, finely made to the last detail, superbly finished with the soft glow of a new *imperishable* finish.

It is smart and suitable in any home, equally appropriate in city apartment, country house, or seashore cottage. It cannot warp. In any climate, the drawers always fit, they slide smoothly, noiselessly. Its magnificent, softly lustrous finish is practically crack-, peel- and chip-proof.

There are six styles of beds in the new Simmons furniture in a choice of six colors. With the beds there are Night Table, Dresser, Chiffonier, Vanity, Bench, Mirror and Chair to choose from.

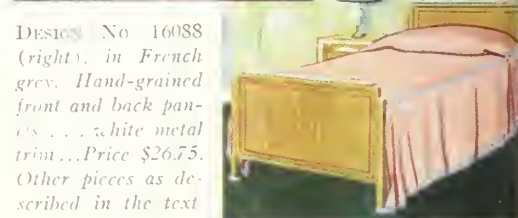
All pieces are sold separately. You may choose your own group—and your own colors.

Illustrated above is bed No. 16085, in ultra-smart black and silver. It costs only \$24.75; night table \$15.75; dresser \$49.50; vanity \$54.50; mirror for vanity \$27.50; vanity bench \$11.50; chair \$17.50. (All prices slightly higher west of Denver.)

Ask to see this new Simmons furniture at leading furniture or department stores.



DESIGN No. 16087 (left), in soft peacock green, accented by bands of gleaming white metal. Price \$26.75. Other pieces as described in the text.



DESIGN No. 16088 (right), in French grey. Hand-grained front and back panels . . . white metal trim . . . Price \$26.75. Other pieces as described in the text

# SIMMONS

*Beds • Furniture • Springs • Mattresses*



## Shaking up a good cocktail party

(CONTINUED FROM PAGE 64)

### Hot Lobster Canapé

Take one tablespoon minced onion in two tablespoons of butter until golden brown. Add 2 tablespoons of butter, 2 tablespoons of chopped watercress, 1 tablespoon of flour,  $\frac{1}{8}$  teaspoon curry powder, 1 cup of cream. When smooth add one pint minced lobster and heat thoroughly. Heap mixture on rounds of bread sautéed in hot melted butter until golden brown. Sprinkle with paprika and serve hot.

### Hot Sardine Slivers (five people)

Take 12 medium-sized sardines in 1 cup of tomato catsup, add 1 tablespoon onion juice. Butter six strips of toast large enough to hold two sardines. When the sardines are heated through, move sauce, roll in fine buttered crumbs and place two on each piece of toast. Pour a little sauce over each and garnish with watercress.

### Hot Hors d'œuvres (four people)

Take 12 sardines. Skin and bone and red very fine. Add three chopped onions, 1 green pepper, 1 stalk of celery, 1 tomato. Season with Worcestershire sauce, few drops of

Tabasco, salt and pepper. Heat the mixture and just before taking off the stove pour mayonnaise over it. Mix well and allow to get very hot. Serve on sautéed toast.

### Hot Hors d'œuvres

1 piece of toast. Place crisp bacon on each. Beat whites of two eggs and cover toast and bacon and on each drop a yolk of an egg. Put in oven until whites are brown and pour Hollandaise sauce over before serving.

### Hot Hors d'œuvres

A delicious, simple hors d'œuvre may be made in advance of the meal. Take circles of bread fried in butter until a golden brown. Then make the following mixture: 3 eggs boiled 20 minutes shelled and chopped very fine and mixed with 2 tablespoons grated cheese; 2 tablespoons finely minced sweet green pepper,  $\frac{1}{4}$  teaspoon of salt, dash of cayenne. Moisten the mixture with equal parts of mayonnaise and melted butter and spread rather thick on the fried toast. Set in the oven for a moment. Garnish with a sprig of watercress. Serve hot.

## Speaking of gilded cages

(CONTINUED FROM PAGE 55)

Manchester (or Lancashire). There are also numerous sub-classes. Breeding for size and plumage, the English have developed the giant of the canary family in their Manchester copy, which often measures eight inches in length. It boasts a beautiful crest, as does one of the Norwich varieties.

Of wild song birds the most tractable and affectionate is the bullfinch, a native of central and northern Europe. When trapped and caged he shows his timistic philosophy by immediately adapting himself to the new environment. Apparently the sudden loss of liberty causes him no qualms, for he picks up the food offered him with identical relish, and in a remarkably short time will be eating from the hand. The German (measuring about 4 inches long) is the best-known variety. Its breast and upper part of the body vary from crimson to bright chestnut, a velvety black hood covers the head and upper part of the throat, while the rest of the body is steely gray, save for a white rump and brilliant black wing feathers tipped with reddish gray. The bullfinch's coat shines like lustrous silk.

The largest birds come from Scandinavia and Russia and the smallest from England. Docile, gentle-mannered fowl, they can be taught to pipe to and sometimes three airs, but their training requires long, patient application. They also learn to perform simple tricks. English birds have been found best adapted for hybridization with canaries and goldfinches.

Like the bullfinch, the goldfinch (about 5½ inches in length) is a handsome, friendly bird, apt at learning tricks and a singer who can sing in a truly delightful fashion. The most highly prized variety is the scarlet-headed, which has the entire head colored rich

scarlet or crimson. Goldfinches never quarrel among themselves. Once a year the female lays five or six pale green eggs. If the young birds are taken from the nest before being fully fledged they can easily be reared by hand and taught the canary song.

So numerous are the species of finches that it is impossible to describe all of them in the compass of a brief article. In addition to those already mentioned (the canary itself is a kind of finch) there are the chaffinches, saffron finches, Japanese nuns, silver bills, orange cheek waxbills, magpie finches, fire finches, etc. All of them are handsome cage birds and warblers of note.

Europe, northern Asia and parts of Africa know that melodious red-breasted songster, the linnnet. As susceptible of thorough training as the canary, the young linnnet if placed within hearing of a good singer of his own kind soon masters the art himself. Like the finches, he can be taught tricks. By mating a male linnnet with a female canary beautiful hybrid specimens are produced, varying in color from milk white to gray.

For pure melody the European nightingale holds the palm. Classical poets continued the Greek tradition of the bird's feminine nature, recalling the myth of Philomela, daughter of a king of Athens, who was changed into a nightingale. Actually, the exquisitely melancholy plaint is the male bird's courting song. The female never sings. Whether the mocking-bird equals the nightingale in natural song is a moot question, but there can be no doubt that the larger American bird is a better mimic. Were it not for the law prohibiting the caging of native song birds, he would certainly be a favorite.

The Indian nightingale, known also

(Continued on page 72)



Mrs. Wm. Mitchell, wife of the "Flying General." Renowned for her gracious hospitality. Her favorite sport—hunting African tiger!

Right: A Korean chest, a brilliant red lacquer chair of Chinese origin and a gorgeous tiger skin give great interest to the entrance hall.

Below: The spacious living room where a colorful Persian rug and three African tiger skins are strikingly set off by the richly waxed floor.

“LOVE THE MELLOW

POLISH OF WAXED

FLOORS AND FURNITURE”

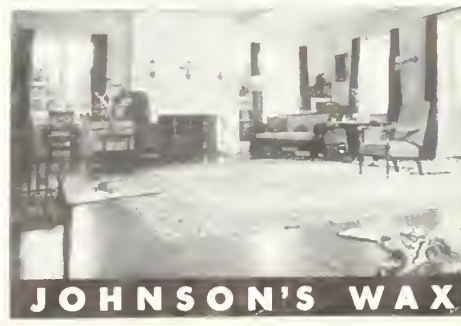
says Mrs. William Mitchell

● “Genuine Johnson's Wax has been used in my home for years. Each application gives greater beauty and protection.”

• Take a peep into Mrs. Mitchell's handsome country home in Middleburg, Va. You will immediately be impressed with the beauty of the wax-polished floors and furniture. Johnson's Wax has given them a glowing shield of protection that has successfully warded off disfiguring marks of wear.

• Your own housework can be simplified this truly economical way. Little wonder that Mrs. Mitchell recommends Johnson's Wax with such enthusiasm. She finds it the most economical way to keep floors and furniture in perfect condition. Johnson's Wax is far more than just a polish. First it cleans the surface, then seals it tightly against dirt, stains and scratches. • Simplify your housework and cut your expense budget by deciding right now to use only Genuine Johnson's Wax on your furniture, floors and linoleum. For sale (paste or liquid) at grocery, hardware, paint, drug and department stores. Rent the Johnson's Electric Floor Polisher from your dealer at very small cost.

Century of Progress Visitors! See Johnson Exhibits (Hall of Science and Home Planning Hall)







# France

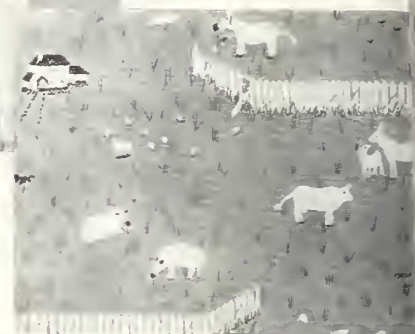
The Atlantic, once as wide as the world, has shrunk to a handful of hours . . . why not summer over the entire of the world in the lands where your world began? ▲ Normandy in blossom time, a mist of soft pink and tender green . . . blue-bloused men, and daintily coifed women, rough wooden *sabots* clattering along the country roads ▲ The Chateau Country with the smiling valley of the Loire . . . Chaumont where Catherine de Medici lived; and Benjamin Franklin made his home during a mission to France ▲ Biarritz and St. Jean de Luz . . . cross those bleak passes of the Pyrenees where Charlemagne and Wellington fought . . . the spas and the baths of Luchon, Canterets and Vernet ▲ Carcassonne, Arles and Avignon, awaiting in the sun, each with its Roman secrets ▲ For excellent golf and riding, Antibes on the Cote d'Azur, or the smartest of bathing at Juan-les-Pins ▲ The indomitable Alps, just as intriguing as in Napoleon's day, but much more simple to cross in luxurious motor buses . . . the pine-clad Vosges, rich with health resorts ▲ Paris week-end interludes stretch out like a Maypole . . . Le Touquet, Viehy, Deauville, La Baule and Dinard ▲ The finest and fastest trains with tariffs of less than two cents a mile . . . hotels, villas and pensions cheaper than ever before ▲ Visit your local travel agency and have them help plan your holiday in France this summer.

**RAILWAYS**  
of  
**FRANCE**

**1 East 57th Street N.Y.**



Big bows tying spring flowers on pale blue ground is a fine pattern for bedroom paper. From Margaret Owen



Gay nursery paper of a modern farm scene has blue ground, design in white, bright blue and green. Margaret Owen

DANA B. MERR

## New chintzes and wall papers

(CONTINUED FROM PAGE 38)

ground colors are bright and dark blue, egg-shell, brown, silvery gray, raisin and the ever-popular green. For slip covers there are new checks, small patterns, a moire design that combines charmingly with flowered curtains, and practical Orinoka sun-fast cotton of narrow stripes in excellent color range.

Finally, for soft, luxurious effects achieved inexpensively, look at the new Celanese ninons and taffetas. The ninons, charming for sheer curtains, come in delectable colors, plaid and with self-tone designs; taffetas in checked, striped and plaid effects are used for bedspreads, curtains and dressing tables.

## A Georgian house

(CONTINUED FROM PAGE 39)

gray and green striped barrel chair upholstered in yellow feather chintz. Larger with white frame also in the yellow chintz. Small table, two white and gold corner cabinets, wall bracket console with mirror.

The color scheme of the dining alcove was planned for its harmony with the living room treatment. Walls are painted soft yellow, woodwork and ceiling white. White bordered black linoleum is on the floor. Curtains are white, ceanoise, trimmed with crystal ball fringe. As shown in the sketch on page 58, the bow window is fitted with shelves for potted plants, window boxes, etc. The dining table is oval, white and gold with a black top. Side chairs are walnut upholstered in green Permutex finished with brass star nails. A walnut side table with two drawers completes the furniture complement. Two white urn bracket fixtures give indirect light.

Above a marbleized dado, the little entrance hall has its walls covered in a cool green paper studded with gray stars. Woodwork here is white and gray. Black linoleum with a white border covers the floor. Two white urn wall brackets are lighting fixtures. The only furniture is a pair of small stools with black and gold frames upholstered in white patent leather fastened by star nails.

Subdued, restful tones are the basis of the master bedroom color scheme. A soft green paper patterned with gold flowers is on the walls. Woodwork is painted the same green. The floor is carpeted in soft gold. Windows are curtained in embroidered yellow batiste trimmed with yellow ball fringe. Swag valances are of the same

material, caught at top with ornate ornaments. The Venetian blinds are green. Beds in off-white have spread of green muslin diagonally patterned with yellow fringe. Between the beds is a walnut open-front bedside table.

In the outside corner of the room is the dressing table draped in the curtain fabric. The stool is of walnut upholstered in green and white chintz. Before the window opposite the bed is a chaise longue in the same chintz as the dressing table stool. At its arm is a semi-circular walnut table. Also in the room are a walnut chest-of-drawers and a white and gold side chair covered in plain yellow.

For one of the other two bedrooms white wall paper with gold design, white woodwork, green Venetian blinds, French headed white taffeta curtains faced with green taffeta, green moire bedspreads on walnut beds and soft green carpet is the suggested scheme. The third bedroom—walls, pink-beige paper with diamond and rosebud design; woodwork, pink-beige; carpet, beige; Venetian blinds, woodwork color; curtains, peach flowered chintz; bed, sewing table, chest-of-drawers, ladder-back chair—all in mahogany; bedspread, cream dotted swiss.

The kitchen might be papered in a brown and yellow plaid with woodwork painted off-white, floor of brown linoleum and curtains yellow gingham, white trimmed.

Information about any particular furniture piece, wall paper, fabric or accessories suggested for use in this house may be obtained from House & Garden's Reader Service.



# How an English Complexion keeps its Apple-blossom Beauty



few things in the whole wide world are so delicate as the Englishwoman's complexion. . . delicate as apple blossoms, rare as the rosy translucency of pearls. And this is the paradox: that while her fine complexion is more precious even than pearls, it is also as easily within your reach as a spray of apple blossoms growing in your garden.

She has no beauty secrets. But she cares for her skin as if it were the precious thing she knows it to be. Her soap

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Yardley's English Face Powder, to leave your skin with a velvety bloom. In six new shades, including *English Peach*, a warm and becoming rachel with a trace of pink. \$1.10 for a large box.

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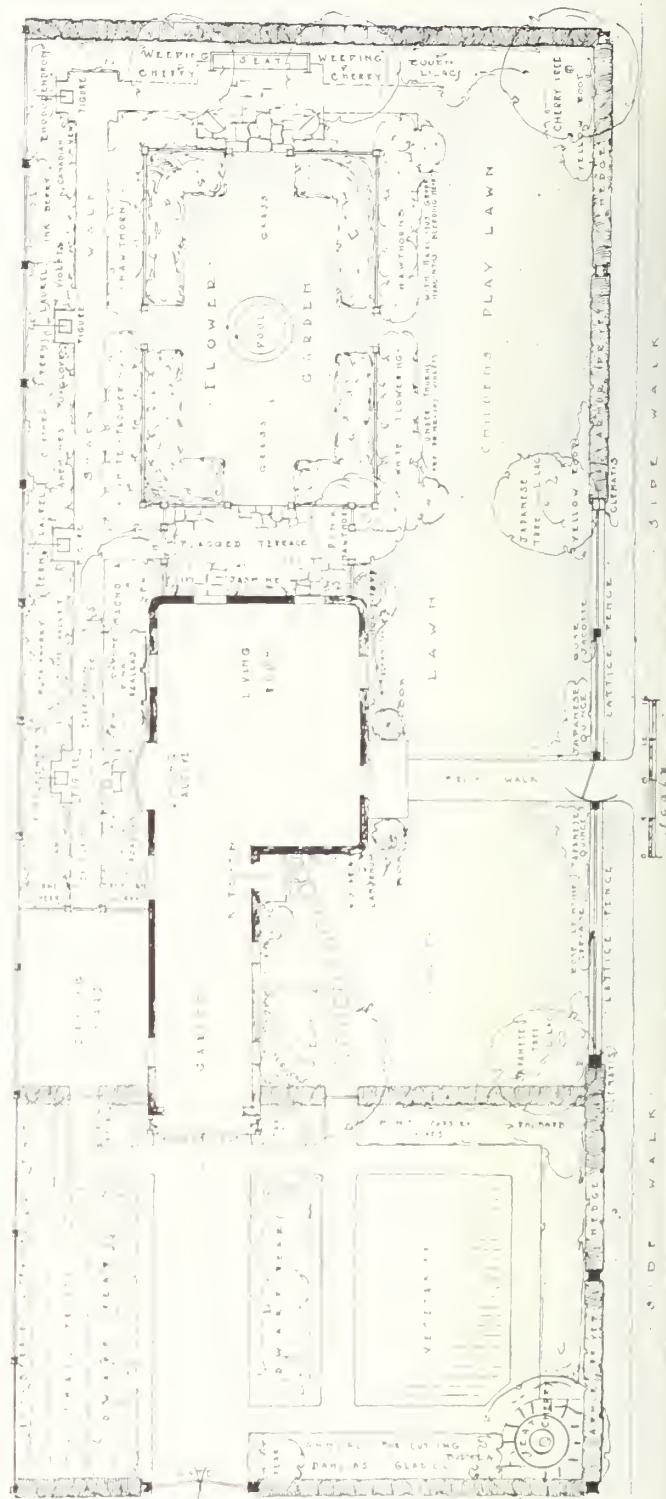
### TOMATO KETCHUP



ONE OF THE  
**57**

THE LARGEST SELLING KETCHUP IN THE WORLD

## Georgian house planting plan



THE landscaping plan provides five main divisions of the plot: the entrance lawn, a children's play lawn, an enclosed flower garden adjacent to the house terrace, a shady walk and special evergreen garden for winter, and a vegetable, fruit and flower cutting garden in one corner of which a circular seat has been built under a Cherry tree. All of these are so planned that access from one to another is easy and natural, while the individuality of respective areas is kept. The whole forms a complete unit without waste space anywhere. Louise Payson was the landscape architect

ALL the important functions of a landscape scheme have been included within the limits of a lot measuring 60' x 150'. Thus, adjacent to the service end of the house, is found a compactly arranged kitchen and fruit garden, separated by a hedge from the purely ornamental areas. The lawn spaces give an impression of spaciousness unusual in a property of this size. Privacy has not been sacrificed, however, nor is there any lack of flower color. The flower garden, especially, gains unusual seclusion by the double enclosure of the Hawthorns and the boundary hedge





COMBINING features of both Hepplewhite and Louis XVI designs, the two walnut chairs shown above illustrate especially well how Italian cabinet-makers converted prevailing foreign furniture styles to their own uses regardless of the original model. Both these chairs are from the author's collection.

## Italian Provincial chairs

(CONTINUED FROM PAGE 49)

ingenious and naive manner that it was more than made up for the perfection of the original, which as time went by came monotonous, if anything, in the continued repetition of the same motifs and general design.

We cannot point, unfortunately, to an Italian chair of the 18th Century and say "that is an Hepplewhite, Chippendale or Louis XV," as it may have bits of all three. The chair may be Hepplewhite in outline and in every detail of the back, but the legs may be a real Louis XV turn to them, with the delicate French carving complete. Furthermore, instead of a rich brocade worthy of the wood and design, it may be covered in a simple country linen, in a self-colored brocade design, called *filaticcio*, the whole expressing an unsophisticated charm that is delightful. It can take its place happily in any sympathetic surrounding, harmonizing perfectly with either English or French pieces used in the same room.

The change of style and dress had the most important influence on chair design. In the 18th Century, women no longer wore the rigid farthingale and discarded the bulky ruff at the top of their long hose; heavy velvet, trimmed and many other cumbersome details of dress hitherto disporting were exchanged for supple silks, tulle, satin coats and knee-breeches. Chairs decreased in their massive proportions and uncompromising rigidity to become graceful and light, with a decided gain in comfort, through the use of soft upholstery.

Padded backs, strap-hung seats upholstered in silk, satin or linen designed to imitate brocade, cane, and other examples in woven rushes soon replaced the earlier wooden seats and straight, high backs against which it was considered bad manners to lean, even if the clothes permitted. Moreover, the weight which made the moving of chairs fatiguing, relegating them

to set places about the perimeter of the room, was eliminated.

Walnut was the principal wood used in the making of these chairs, although olive, fruitwood and the less costly cypress were often employed. This latter wood was especially popular for the painted examples. A filler, of plaster content, was used first to cover the wood, and the painting, marbling or gilding applied to the smooth surfaces thus created. In the simpler country examples of this work, the lack of a hard wood that would resist warping or the knocks and bangs that chairs received, caused the plaster filler, with its decorations, to chip off, in many cases leaving the chairs too unsightly to use. Discarded from the villa, they found their way to the peasant's cottage, and thence to the antiquarian, where they were retouched before being put on sale. To find a really good example of this beautiful 18th Century painted work unspoiled by retouching is almost impossible, although hundreds of examples exist in the villas of Italy today, where the owners were wise enough to value them properly and in time.

Chippendale's use of one wood without marquetry was adhered to by the Italian copyists, but they did not take to the bill and claw foot. Many of the Chippendale and Hepplewhite models were painted, especially in the north around Turin and Venice. These were sometimes charmingly colored a soft tomato red with yellow moldings, or in a dark green with black and gold lines, where inlay or decoration would occur in the original.

Through all the phases of the 18th Century work, from the reign of Louis XV to the end of the Empire, chairs can be found in the natural, polished wood where walnut, olive, or fruitwood was used, or painted and decorated, where the more expensive woods were either too difficult to obtain or

(Continued on page 74)

# 57 easy ways To SERVE this tasty, filling dish



HERE'S the booklet of the month for your recipe files—"57 Unusual Ways To Serve Spaghetti"! Prepared by Heinz dietitians, it is crammed with colorful, tempting spaghetti recipes and absolutely free. Send for your copy now.

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ONE OF THE  
**57**







Captain Robert A. Bartlett, the famous Arctic explorer, and Captain R. V. Peel, R. D., R. N. R., meet again on the bridge of the *Mauretania*. Their acquaintance began some years ago in Reykjavik, Iceland, when Captain Peel was taking the *Carnithia* on a cruise to the North Cape.

# DEEP-WATER

"Nova Scotians and Newfoundlanders like myself have the lore of the sea bred into them. The sea is our horizon and our destiny. Beyond the fishing grounds of our own Grand Banks, the deep waters lure us. Our boyhood heroes are the master mariners who take great liners across those farthest seas... 'deep-water men'. Where the young landlubber thinks of being a fireman or a cowboy, we dream of commanding a ship... a big Cunarder, preferably.

"For to us the name Cunard meant something. Halifax, when I went to school, had not only been the first western port-of-call of Cunard ships, but claimed distinction as the home town of the founder of the Line. Later... as I sailed 'banana' ships to the West Indies, tramp steamers around the world, and for



Dropping the anchor. The Chief Officer, boatswain and carpenter await the signal, ready to unscrew the brakes of the flanged 'gypsy' on the windlass that holds the huge chain. There are 165 fathoms (990 feet) of this chain and the 12-ton anchor must be let go instantly upon command in order to take hold before wind and tide might force the ship out of position, called 'taking up a foul berth'.



Wireless operators A. F. Porter and R. W. Rankin at the *Aquitania*'s receiving sets. Six wireless engineers and operators man the powerful radios which, directly and by relays, maintain communication between Cunarders and any point in the civilized world.

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# EMEN by Captain "Bob" Bartlett

climax the famous 'Roosevelt' from which Peary made his historic dash to the Pole . . . I learned more about Cunard.

I dare say I've seen on half the oceans of the world that old house-flag with the climbing lion. I've judged Cunard seamanship by the severest test I know . . . from the bridge of my own ship when, in a thick fog, I suddenly found myself thwart the bows of a big Cunarder. I've known Cunard officers . . . from the gallant Captain Turner who brought Peary and me back from Europe in the Mauretania, to many of those who navigate Cunard ships today. I know now why our old sailing-masters in Brigus and Halifax used Cunard as an example. They had such officers in mind . . . 'deep-water men' who on all the seven seas stand unexcelled."



General inspection . . . an important feature of the disciplinary routine aboard all Cunarders. Staff Captain A. T. Mott, R. D., R. N. R., and Chief Officer C. G. Ingworth review the ship's crew on the quarterdeck of the Aquitania. Upper right, Chief Officer B. H. Davies directs the crew of the Mauretania as they cast off lines.

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After months of labor and a huge expenditure, the Aquitania in her reconstructed form now offers a great many new staterooms of surprising size and luxury. A complete theatre and concert hall has been added.

*Aquitania sails May 10 . . . May 27 . . . June 15*

*Mauretania will make a series of 12-day summer cruises . . . don't plan your vacation until you get full particulars.*

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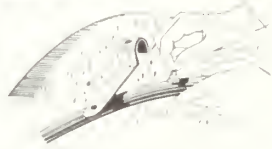


# THE BEST *investment* you can make this Spring

## in GARDENING PLEASURE



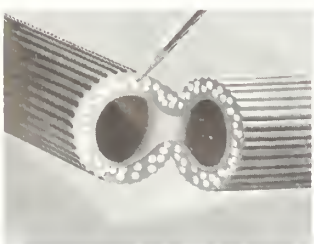
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JUST TURN THE THUMB-SCREWS  
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in two minutes' time. The spray heads,  
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• OF COURSE you want your garden and lawn to have the best care you can give them. And you want all the enjoyment you can derive from caring for them. • That's why the Goodrich Multispray is the best gardening investment you can make this spring. It's the first completely practical and economical built-in sprinkling system for home gardens. • The small spray heads are built *permanently* into Goodrich Maxecon hose... four to each 50-foot length. • A quick turn of the thumb-screws converts your hose into a sprinkling system, *in two minutes' time*... and just as quickly back to a hose again. • The Multispray is made with Goodrich Maxecon, the extra-strong, tough hose that will not kink, leak or lose its couplings... that keeps on serving you well, year in and year out, no matter how roughly you treat it. • See the Multispray at your dealer's. Consider how much it will add to your gardening pleasure. You can buy... A 50-foot length of Goodrich Maxecon, with built-in Multispray for only... **\$7.50**

THE B. F. GOODRICH RUBBER COMPANY, AKRON, OHIO



A cross-section of Goodrich Maxecon Hose. Notice the wide-spaced, extra-strong cord reinforcement. That's where it gets that sinewy strength and resistance to kinking. Beware of heavy, stiff, solid rubber hose *without* cord reinforcement.

  
**Goodrich**  
**Maxecon**  
*Garden Hose*

## Speaking of gilded cages

(CONTINUED FROM PAGE 65)

as the Shama thrush, combines beauty, tameness and vocal range. His natural song is equally clear in all registers. Young birds, from four to six months old, can be taught to whistle tunes. Although the full-grown trapped birds never become reconciled to confinement, those taken as nestlings grow up well content with cage life.

The term "tropical" includes North American blackbirds that go in flocks (as cow-, red-winged- and crow-blackbirds and the American orioles); but the South American variety is the cage bird of commerce. He looks like an over-sized Baltimore oriole—jet black and rich yellow in large massed areas, varied with white on the wings. W. H. Hudson's *Adventures Among Birds* contains interesting references to tropic birds. Young males can be trained to whistle tunes by means of a flageolet or flute. Combining a fine ear with a retentive memory, they are among the best of songsters. Furthermore, they soon learn to accept food from the hand and, when released from the cage, will fly to and perch upon the person who regularly takes care of them.

### NEWCOMER

A newcomer in the world's bird markets, of Mexican origin, the clarino is gaining deserved popularity among bird lovers. He has a blue-gray body, head and back. The wings and tail are slate gray. A narrow band of white encircles dark brown intelligent eyes. The clarino song ranges several octaves, but a unique characteristic consists in the ability to utter two or three notes one octave or several octaves apart at practically the same instant, both tones are clearly sounded and of equal intensity, giving the effect of harmonics.

Many new types of canary cages of domestic and foreign manufacture have recently appeared on the market. In general, the Czechoslovakian importations are too florid to please a discriminating taste. A new German cage, the "Wagner," made of plated chromium, does not rust or tarnish. It may be had in several styles and sizes. Practical and pleasing to the eye, it can be highly recommended. The American-made type in most general use is the plain brass, oblong cage with the usual drawer pan. One of fair size measures 11½ by 8½ inches at base, and is 13 inches high. Removable glass guards surround the lower third. It contains three rigid perches and a swing perch near the top. Cages for smaller birds, as certain finches, are constructed with closer spaced wires.

It is important to place the cage in a warm, dry place, the ideal temperature being 65 degrees. Beware of drafts, for they are a frequent cause of sickness, even of death. The pan should be strewn with clean, flinty gravel. A cuttle bone is, of course, indispensable. Cups for water and food should be attached in a way to give easy access. The bird bath should be shallow but sufficiently wide not to endanger plumage.

A good summer diet for canaries and linnets consists of plain German rape

seed with a small amount of lemon or fruit. In the fall, a little canary seed should be added in gradually increasing amounts until the winter ration of ¾ German rape and ¼ canary seed is attained. In the spring, during the moulting period (running from the end of July to early September) the lighter summer diet is indicated. One should experiment to find the exact amount of seed the bird needs daily, then supply regularly a quantity slightly in excess.

The bullfinch responds to a régime similar to the canary's. As a reward for piping his ditty he may be given a little hemp seed, but care should be taken not to over-feed with hemp or other rich foods.

The goldfinch diet consists of equal parts of maw, rape and canary seed with a little hemp. Lettuce, sweet apple or any kind of ripe fruit should be given three times a week.

For the nightingale, a mixture of tablespoonful of "Holden Mockingbird Food," with an equal quantity (or a little more) of grated raw carrot has proved successful. This may be supplemented by from six to twelve meal worms and any kind of fruit or berry in season.

Birds are as liable to illness from preventable causes as human beings. As stated above, drafts and room temperature are very important factors in the care of birds. Mice, entering a cage at night, literally terrify the bird into a decline.

### ILLNESSES

The three main types of illness afflicting cage birds may be summarized as: (1) Diseases due to improper atmospheric conditions—exposure to drafts, bad ventilation of room, cooling after bathing, chills during the moulting season; (2) Digestive—feeding of unwholesome, sour or stale food, foul drinking water; (3) Contagious diseases.

Indigestion, pneumonia, asthma, loss of voice, diarrhoea, constipation, inflammation of the liver, epilepsy, cramps, yellow gall and sore feet are the commonest illnesses. For diagnosis and treatment one should refer to the appropriate section in any of the manuals listed below or take the sufferer to a bird doctor.

Parasites can be eliminated by thoroughly dusting the bird with an insect powder which any dealer can supply. At the same time the cage must be given a careful cleaning.

Claws and bills sometimes grow to an excessive length and require clipping. It is safest to have a bird doctor or experienced dealer perform these slight operations.

*Canary Breeding and Training*, by Charles N. Page, and the same author's *Feathered Pets* have long been favored by bird lovers. A revised edition of George H. Holden's *Canaries and Cage Birds* was published about two years ago. This 134 page brochure, written by a dealer who has had long years of experience, is packed with information—including advice on the breeding of hybrids and hints as to the best methods of training birds to sing and perform tricks.





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There are no lines drawn anywhere when it comes to enthusiasm for the new Chevrolet Six. People with ample means—people with only good taste to dictate their choice, all agree—it's *Chevrolet for smart personal transportation*. There's no other car quite like it . . . for sheer beauty of line . . . for comfort . . . for smoothness . . . for handling ease . . . for those homely but essential virtues of reliability and economy. The long Fisher bodies extend a cordial invitation to step in and take it easy. The plumply cushioned seats, and multitudinous conveniences within, give you a warm welcome. And once you are on your

way . . . with Fisher No Draft Ventilation protecting you from the vagaries of the weather . . . with the cushion-balanced six-cylinder engine completely blotting out all unpleasant vibration . . . with such driving aids as the Starterator, Syncro-Mesh gear-shifting, Free Wheeling, and a fast, sure pick-up to spare you all effort . . . you'll realize why Chevrolet, alone, wins—and retains—so many distinguished owners. What's more, if price is a factor in your choice of a personal car, Chevrolet has taken care of that contingency, too—with a range of prices starting at the lowest figure ever placed on a full-size six-cylinder enclosed car!

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Reseda Green is one of many equally charming colors in Alexander Smith Wide Seamless Carpet. There are three different qualities—Claridge, Belvedere and Deepdale—

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## BUILD PROTECTION

What a joyous occupation—planning the arrangement of your grounds. Flowers banked here for a riot of color—a shrub there for decorative effect—the garden in a well laid out and carefully selected spot.

But, wait!—a word of warning, please. How about protection from destructive vandals, careless trespassers and other unwelcome intruders?

A problem, perhaps, but one easily solved by the erection of durable Cyclone Fence.

Providing a most efficient form of barrier, harmonizing perfectly with its surroundings, offering many years of service—this superior product has become a necessity—yet costs so little.

Today—request complete facts describing rust-resistant copper steel, hot-dip galvanizing, installation by Cyclone trained men—and other quality features of Cyclone Fence. Address Dept. C.

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Cyclone—not a "type" of fence, but fence made exclusively by Cyclone Fence Company and identified by this trade-mark.



REGINALD A. MALBY

*CHRYSANthemum arcticum* is easily grown anywhere in the rock garden, even in shade. Its flowering season begins in late summer and continues profusely until heavy frost cuts it off

## The cream of the rock garden Daisies

(CONTINUED FROM PAGE 50)

home and is certainly, in a small way, very ornamental.

With *E. flagellaris*, another small western product, I was also much intrigued, for its mats of grayish foliage sprouting lavender Daisies on five-inch stems almost throughout the summer were most engaging. But the decumbent stems rooted as they ran—and how they ran! After quickly and effectively covering their apportioned ledge they swarmed upward and downward in all directions, heedless of the shrinkings and shrickings of small hill-billies that lay in their path until *Erigeron flagellaris* bid fair to be the only sign of life that appeared in that section of the rock garden. No, this grasping little Fleabane is no plant for exclusive circles. But it is very pretty.

*Erigeron mucronatus* (*Littadenia triloba*) is often offered as a good edging plant for borders, but it presents a very personable appearance also in the rock garden where, spraying this way and that over a sunny ledge, it maintains a succession of pale Daisies through the summer. This little plant is not always reliably hardy as it comes from New Zealand and thereabouts, but it is easily raised from seed and the seedlings bloom the first year if they have been started early in a frame or greenhouse. One has hardly begun with *Erigerons* but space is limited and there are many worthy Daisies still to be noted.

There are, for instance, the *Achilleas*, mostly mat-making, with gray aromatic foliage, often nicely cut, the flowers usually white, but occasionally yellow. They are easily grown in well-drained sunny locations, and come readily from seed. To begin alphabetically with them: *A. ageratifolia* (*Anthemis aizoon*) is one of the daintiest and most comely, forming a little rosette of narrow slightly woolly grayish leaves from which arise on five-inch stems pure white flowers with a yellow disc in early June. This is a really choice little plant and deserves a choice position in a sunny cleft where its roots have plenty of well-drained soil to ramble in. *Achillea argentea* is another plant of real beauty, larger and more robust than the last, with masses of narrow, silvered foliage toothed along the margins, and airy

masses of pure white flowers on stems about six inches long. Like all its kind it appreciates, indeed must have, a light soil, sun and thorough drainage if it is to prove stable, but so considered it is long-lived and easy, especially if the soil is well impregnated with lime. All the *Achilleas* like lime.

Somewhat taller is *A. clavennae* with mats of dull silver oval foliage and white flowers in a careless head on stems nine inches high. One might continue indefinitely with good *Achilleas* (as with bad); suffice it to say that worth growing are *A. grisebachii*, from Macedonia, four inches tall and silvered as to foliage, white as to flowers; *A. huteri*, tiny and richly aromatic, a true alpine; *A. kelleri*, with finely divided grayish blue leaves about four inches long and heads of white flowers on nine-inch stems that are effective for a long time; *A. rupestris*, a beautiful Italian species spreading a broad mat of green, aromatic foliage and bearing large white Daisies. *A. umbellata* is much like *A. argentea* but larger throughout. It makes a delightful wall plant. *A. tomentosa* is a yellow-flowered species, not very pretty but popular in nurseries because it is an easy doer.

Close to *Achillea* is *Anthemis*. I will mention here only one, for *Anthemis montana* and *A. cupaniana*, as far as I can find from numerous trials, seem to be the same thing. It is a plant I have always liked to use either at the edge of a dry, sunny border or for a good sized stretch of sunny plain in the rock garden. It makes a deep spreading mat of silver lace foliage, often two or three feet across, from which arise during May large, solitary, creamy Marguerites in great profusion. It is hardy and durable.

At least two *Chrysanthemums* with Daisy-like flowers belong in the rock garden—*C. alpinum* and *C. arcticum*. The first is an alpine and not as easy to grow as one might assume from its family connections. It likes a high place in the rock garden in gritty soil and full sun. There it displays its mass of gray, deeply cut foliage and large, white, gold-eyed Daisies with nice effect in summer. The other is easily grown anywhere in the rock

(Continued on page 76)



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## Italian Provincial chairs

(CONTINUED FROM PAGE 69)

some particular color scheme was carried out.

Illustrations of Italian 18th Century furniture accompanied by descriptions can only brush the surface of the subject. Knowing that Chippendale worked in the 18th century and that the Italians used walnut and copied Chippendale designs and that the English did not copy this cabinet-maker's designs in that most lovely of woods, it stands to reason that when one comes across a walnut Chippendale chair it is most probably Italian. Actual examination of the pieces themselves will bring out other small differences of construction technique in execution and finish which the scope of a synopsis of a period cannot hope to accomplish. In general, a knowledge of the English and French 18th Century furniture is the basis for the study of Italian 18th Century furniture for it is only by knowing the peculiarities of the originals that the foreign and imitative copies can be recognized in their exceptions to the established rule.

The five chairs shown on page 49 are typical examples of the 18th cen-

crasies of this period. His interpretation of the familiar French arrow motif colored by his own imagination and by Classic mythology, the designer of the Directoire armchair has added to it a bow and crescent moon—symbols of Diana, the huntress.

The semi-circular Louis XVI chair was intended to occupy a corner of a room. The upholstery, apricot satin, brings out the apricot notes which combined with dark green accent the pale gray, painted frame.

The stool-back chair is such an unusual design that it was probably made for a special occasion or for use in a particular room decorated in a nautical vein.

In the Directoire straight chair, painted olive green and yellow on a white ground, is a strong resemblance to the French Provincial furniture of the 18th Century. The Italian designer has used a fig leaf and serpent motif suggestive of the Garden of Eden for the back.

The Louis XIV chair is of Venetian origin and is, in consequence, richly decorated with crimson and pink flowers on gilt.

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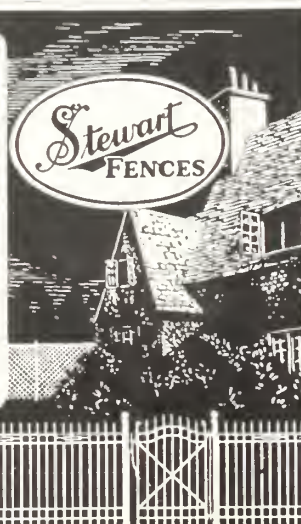
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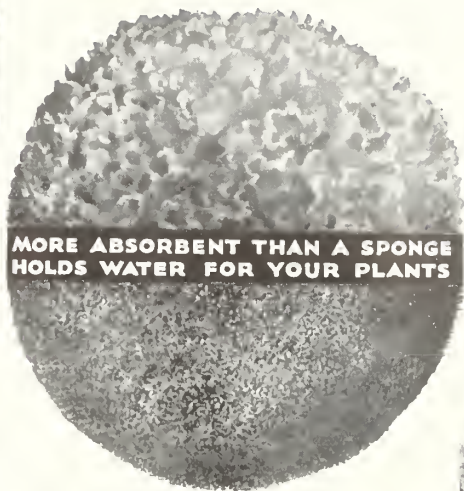
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● Then there are gardens for special purposes—the seashore, the window box, the greenhouse.

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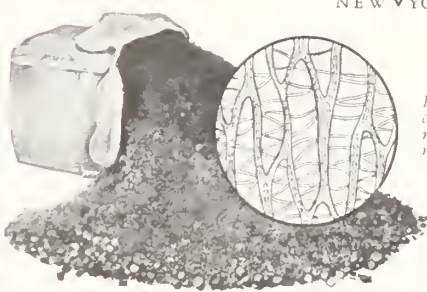
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## The cream of the rock garden Daisies

(CONTINUED FROM PAGE 73)

garden, even in partial shade, or it may be given the front place in a well-drained garden border. It forms a nice bushy plant at least a foot high, its thickish leaves highly aromatic and of attractive shape. It begins to flower in late summer and continues until frost.

Asters that might from the point of view of suitable height be introduced into the rock garden family are many. But they should be chosen with care, for many of them spread dangerously from the root and prove but weeds among the elect. *Aster alpinus*, however, has no defects. It is a beautiful plant and easily grown, adding in its numerous varieties and forms many lovely spreads of soft color to the June display. The flowers are large with a conspicuous golden eye, the plant low and thrifty. A sunny situation suits them and a soil free and not too rich. Lime chips intermingled with it seem to keep them in good shape. Numerous kinds are offered by nurseries and seed houses—*albus*, Dark Beauty, *himalaicus*, with lilac flowers and a gracefully free habit of flowering, *rubra*, Goliath and Goliardi are all good. Once in two years the plants should be taken up, pulled to pieces and the sections replanted.

Other desirable Asters for the rock garden are *A. thompsoni nanus*, that used to be offered in American catalogues but which I cannot now find; *A. nanus*, making a tight wad of narrow dark foliage and bearing

many starry lilac flowers in the late summer and autumn; our own highly attractive Bristle Aster, *A. linifolius*, that makes a fine show in September when stationed next to a mass of the common pink Heather, *Calceolaria vulgaris*. These are good for a high exposed situation in rather acid soil. This year I have a newcomer, *Aster Pliades*, described as having daisy foliage, a branching habit and coming late to its blossoming. How it will comport itself I do not know.

*Arnica montana* is a gay and showy plant of dwarf proportions (one foot in height) that hoists brilliant golden Daisies above a rosette of long, soft, somewhat crumpled leaves. It is a common plant of the Alpine ranges of Europe, especially those of rare formation, but it is not easy in cultivation. Far less handsome is *A. foliosa* of our West, and far more accommodating—too accommodating, it proves here, spreading unexpectedly and untidily from the root until it had to be peremptorily put an end to. *montana* is the beauty of this race and will give you some deliciously beautiful moments in getting it established.

Easier gold is to be had of *Doronicum*. Even the taller sorts, such as *D. caucasicum* and *D. plantaginifolium* that grow eighteen inches tall at most, have the right rock garden look where there is space for them. But the real gem is a little one that blooms very early and which with its

(Continued on page 77)

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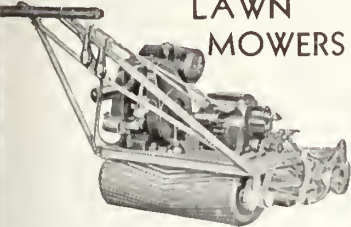
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## The cream of the rock garden Daisies

(CONTINUED FROM PAGE 76)

is seldom more than eight or ten inches tall. It came to me as *D. clusii*, but Johnson (*Gardener's Dictionary*) calls it *D. glaciale*, and Dr. Bailey (*Hortus*) says it is sometimes known as *Arnica clusii*. Both these authorities, however, disagree with the little plant as I have it. Dr. Bailey gives it much greater height and Johnson says it flowers in July. Whatever it may be it is a genuine find, early flowering, bright, dwarf and compact, hardy, a first-class little plant for a low place in the rock garden and one that lasts a long time in good condition. It is said to be from Switzerland but Correvon does not mention it.

Another good Composite for the rock garden is *Inula ensifolia*, not often seen but an attractive relative of the great Elecampane. It has the advantage of blossoming in summer when bloom in the rock garden is dim, its masses of densely leafy stems six to nine inches tall crowned by bright yellow flowers making a pleasant display in any sunny place, in any fairly good soil. On my list for trial this year from seed is another *Inula*, smaller by half than the last, *Inula acaulis* is described as "a quaint wee plant with huge golden flowers nestling in the leafy tufts, the whole about two inches high."

Two minute Daisies I like always to have about the rock garden in considered situations where their minuteness will show to advantage and not be put out of countenance by some bumptkin neighbor. The first is *Bellium*

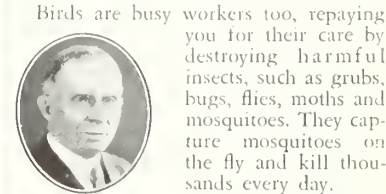
*minutum* (*B. rotundifolium*) from rocky places in Greece. It makes a flat close mat of microscopic leaves starred all over with tiny Daisies, white on the upper and lavender on the under sides, through most of the summer and autumn. It is nice for an exclusive crevice in sun. The other is *Bellis rotundifolia caerulea*, a long name for a wee beauty. It must have a sheltered and warm situation in full sun and sometimes the parent stock will be wiped out during unusually severe weather, but the little plant takes care of this possibility by self-sowing rather freely where it is made happy. Its close mat of leaves is soft and downy and the little pale blue Marguerites are held up perkily on one-inch stems.

*Coreopsis rosea*, a native, may appeal to those who are trying for summer color in their rock gardens. An I who is not? It will grow anywhere, though it is reported to prefer acidity and bogs. It is a spreader but if you can give it space its thickets of fine stems clothed with narrow leaves, carrying narrow-rayed pink Daisies in great profusion, will light a corner in a modest way.

This is a most imperfect report on worth-while Daisies for the rock garden, but enough has been said to show that there are such and that they have real value. I shall be glad to point the way to acquire either seeds or plants of any of those mentioned if a stamped and addressed envelope is sent me in care of House and Garden.

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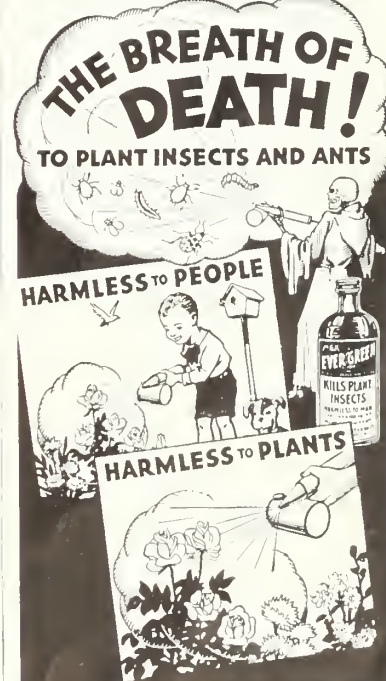
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the  
attic  
to  
cellar*

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GATE TO  
BACK WALL

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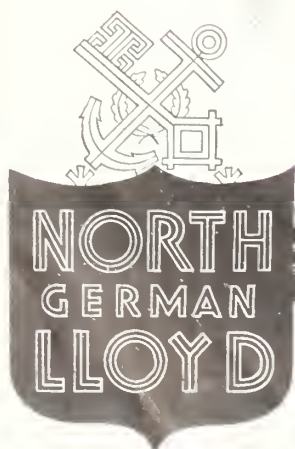


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A Condé Nast Publication









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Tonight?"

how's  
your  
breath  
today



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. . . deodorizes hours longer

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fact, it is not. The unwelcome truth  
is that everyone is a victim of halito-  
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looked by the tooth brush, often cause  
bad breath. A slightly decaying tooth  
a leaky filling produces odors. Also,  
excesses of eating and drinking, and,  
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tions of the mouth, nose, and throat.

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ALL ENGAGEMENTS

*Listerine*

INSTANTLY ENDS HALITOSIS



# Booklets for the Asking

## BUILDING MATERIALS

**Heating Equipment**  
51. "The Air-Circulator." A book of details on this new air-circulating unit which is made of cast iron. Units are provided to fit into recesses of various sizes. NATIONAL RADIATOR CORPORATION, 253 CENTRAL AVENUE, JOHNSTOWN, PA.

## House Building, Misc.

52. "Homesite Houses." Catalog. HBA5 shows several of these houses and their plans. Also garden furniture and playhouses. E. F. HODGSON CO., 1108 COMMONWEALTH AVENUE, BOSTON, MA.

53. "Buildings of Distinction." Profusely illustrated, this booklet shows house, log cabins, playhouse, and a variety of garden furnishings. PERI & COFFEE COMPANY, REVERE BEACH PARKWAY, REVERE, MASSACHUSETTS.

## Insulation

54. "Now You Can Bring Your Room Comfort Into Your Home." An interesting story of J.M. Insulation tells how it provides comfort all through the year. JOHNS MANVILLE, 292 MADISON AVENUE, NEW YORK CITY.

## Kitchen Equipment

55. Model Metal Sink. Illustrated, this booklet illustrates the "Streamline" and "Streamline" Model Metal Sink. THE INTERNATIONAL NICKEL COMPANY, INC., 10 WALL STREET, NEW YORK CITY.

## Paints and Stains

56. Cabot's Color Paints. Descriptive literature on the use of Cabot's Color Paints and Color Stains. SAMUEL CABOT, INC., 111 MILK STREET, BOSTON, MA.

## Window Equipment

57. Rolocolor. Illustration and detailed drawing show the construction of the window roller. ROLOCOLOR COMPANY, 13 MAIN STREET, PEORIA, ILL.

## GARDENING

**Fences**  
58. Anchor Fence. Description and illustrations of the Anchor Fence that not only protect but beautify property. THE ANCHOR FENCE CO., BALTIMORE, MD.

59. "The New Style in Lawns." Illustrates the Pittsburgh Fence and tells how to make a fence garden. PITTSBURGH STEEL CO., 731 UNION TRUST BUILDING, PITTSBURGH, PA.

60. STEWART IRON AND CHAIN LINK FENCES. The booklet offered by this concern contains illustrations of fences adaptable to various architectural and landscaping schemes. THE STEWART IRON WORKS CO., INC., 903 STEWART BLOCK, CINCINNATI, OHIO.

## Fertilizer

61. "Artificial Manure." A descriptive booklet tells how the "Adeo" process makes use of agricultural waste material. ADEO, 1740 LUDLOW STREET, PHILADELPHIA, PA.

62. DECOVER. Leaflets describe this garden fertilizer. Also GPM Peat Moss and Sorben, a granulated peat moss. ATKINS & DEKROW, INC., 1750 JOHN STREET, NEW YORK CITY.

## Garden Furniture & Decorations

63. "Your Bird Friends and How to Win Them." Illustrations of several types of bird houses appear in this catalog, which contains interesting information on some birds and their care. JOSEPH H. DODSON, INC., 153 HARRISON STREET, KANKAKEE, ILL.



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

64. ERKINS STUDIO. An interesting booklet of distinctive bronze, lead, marble, terracotta and stone garden decorations. THE ERKINS STUDIO, 227 LEVITT AVENUE, NEW YORK CITY.

65. GAYLWAY POTTERY. A large booklet of decorative terracotta garden products, colored and illustrated. THE GAYLWAY POTTERY, PHILADELPHIA, PA.

66. POMPEIAN STUCCO. This catalog contains illustrations of garden and terrace treatments in Pompeian stucco, marble, bronze and pottery. POMPEIAN STUCCO, 10 EAST 2ND STREET, NEW YORK CITY.

## Lawn Mowers & Rollers

67. "ECONOMY POWER MOWERS." The color photographs in this book show the need of these power mowers in details of their construction. LAUREL MOWER CO., RAINIER, WISCONSIN.

68. "LAWN CARE VETERAN." A booklet describing the latest in lawn care, including the use of lawn rollers. MARYLAND LAWN CARE, COMPANY, 10 NORTH 11TH STREET, ST. LOUIS, MO.

69. "THE PROPER CARE OF LAWNS." A twenty-four-page booklet explaining the proper care of lawns, which will be helpful to those who want attractive lawns. THE LAWN ROLLER CO., 1014 A COLUMBIA STREET, NEW YORK CITY.

## Seeds, Bulbs and Nursery Stock

70. "BLEDI'S AQUARIUM." Water Lilies, Aquatic Plants and Ornamental Fishes are colorfully illustrated. BLEDI'S AQUARIUM, 111 CRESCENT AVENUE, ST. LOUIS, MO.

71. "NEW AND RARE PLANTS." This new booklet shows loveliness in Roses, rock plants, hardy perennials and flowering shrubs. BORRINK & ATKINS, RIDGEFORD, NEW JERSEY.

72. BRISTOL NURSERY. A catalog of worthwhile flowers sent free in New England, N.Y., N.J., Penn., Ohio, Mich., Del., Md., and D.C., elsewhere 50c. BRISTOL NURSERY, INC., BRISTOL, CONN.

73. "BURPEE" GARDEN BOOK 1933. This garden guide describes some of the best varieties of flowers and vegetables. W. ATLEE BURPEE CO., 811 BURPEE BUILDING, PHILADELPHIA, PA.

74. "SEAR GUIDE TO GOOD ROSES." Lists over 200 varieties, 32 of which are in natural colors. THE CONARD-PYLE COMPANY, WEST GROVE, PA.

75. "DRIER'S 1933 GARDEN BOOK." This new catalog contains lists of vegetables, flowers, perennial plants, etc. HENRY A. DRIER, 1306 SPRING GARDEN ST., PHILADELPHIA, PA.

76. "DELICIOUS HARDY PLANTS, ROSES." Several pages of color illustrations, together with brief descriptions of the varieties. WILLIAM C. DICKHAM, MADISON, NEW JERSEY.

77. "FATEVETS FOR THE GARDEN." A complete garden book of vegetables and flowers. PETER HENDERSON & CO., 35 CORNHILL ST., NEW YORK CITY.

78. "EDISON WATER GARDENS." This book contains color illustrations of lilies and information on building pools. JOHNSON WATER GARDENS, BOX 12, HYNES, CALIF.

79. "A SEEDY GUIDE." This 1933 catalog contains descriptions of cactaceae, shade trees, shrubs, etc. KELSEY NURSERY SERVICE, 10 CHURCH STREET, NEW YORK CITY.

80. "A BOOK FOR GARDEN LOVERS." Several pages of drawings and text flowers are illustrated in color and black and white. PETERSON, MAX SCHULIN, SEIDSMAN, INC., MADISON AVENUE AT 9TH STREET, NEW YORK CITY.

81. WILSON TRUCKER WATER LILIES. Pictures water lilies and tells how to construct a pool and plant a tub garden. WM. TRUCKER, INC., 3207 BROOKSIDE AVE., SADDLE RIVER, N.J.

82. "HARDY PLANTS." A well illustrated catalog of rock plants, lilies and bulbs, with cultural instructions. WAYSIDE GARDENS, 30 MENTOR AVENUE, MENTOR, OHIO.

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**Draperies**  
83. CELANESE. Samples of decorative Celanese fabrics will be sent to those interested. CELANESE CORPORATION OF AMERICA, 180 MADISON AVENUE, NEW YORK CITY.

## Floors

84. "FACTS YOU SHOULD KNOW." Information on the care and cleaning of carpets and the use of Ozite Rug Cushion. CLINTON CARPET CO., MERCHANDISE MART, CHICAGO, ILLINOIS.

85. "TRAGEDY OF THE YOUNG SCRUB WOMAN." This booklet, which tells why waxing your floors is so important, will be sent with a sample of wax for 10c. S. C. JOHNSON & SON, INC., RACINE, WISCONSIN.

86. WIDE SEAMLESS CARPET. A portfolio offers suggestions for the use in decoration of the Claridge, Beldere and Deepdale carpets. 10c. W. & J. SLOANE, 577 FIFTH AVENUE, NEW YORK CITY.

## Furniture

87. "HOW TO FURNISH YOUR HOME." Shows reproductions of Colonial furniture for use in the hall, living room, dining room and bedroom. W. F. WHITNEY COMPANY, SOUTH ASHBURNHAM, MASS.

## Glassware

88. "MASTERPIECES IN GLASS." This beautifully illustrated brochure shows some of the lovely new designs in Steuben glassware. CORNING GLASS WORKS, CORNING, NEW YORK.

## Wall Coverings

89. "HOW TO CREATE DISTINCTIVE BEAUTY FOR YOUR HOME." A colorfully illustrated book on decoration is offered together with samples of Wall-Tex, a washable wall paper. THE COLUMBIAN COATED FARRIES CORP., COLUMBUS, OHIO.

## MISCELLANEOUS

**Food**  
90. "TWENTY ONE DELICIOUS CAMPBELL'S SOUPS." This folder contains brief descriptions of twenty-one different kinds of soup. CAMPBELL SOUP COMPANY, CAMDEN, N.J.

91. "THIRTY NEW TIPS." Contains several unusual and appetizing dishes made from Heinz Baked Beans. H. J. HEINZ CO., PITTSBURGH, PA.

92. BOVRIL. A two-ounce bottle of Bovril, a beef beverage, and a recipe book are offered for fifty cents. WM. S. SCULL CO., FRONT AND FEDERAL STS., CAMDEN, N.J.

## Insecticides

93. TANGLEFOOT DEFUSOR. A booklet describes this apparatus which kills bugs and insects by a steam vapor. How this is accomplished is explained in detail. THE TANGLEFOOT COMPANY, GRAND RAPIDS, MICHIGAN.

## TRAVEL

94. FRENCH LINE. Schedule of the transatlantic crossings made by the ships of this line. FRENCH LINE, 19 STATE ST., NEW YORK CITY.

95. PROGRAMME OF CIRCULAR TOURS. Outlining a series of tours through the British Isles. LMS CORPORATION, 200 FIFTH AVE., NEW YORK CITY.

96. MATSON LINE. Descriptive literature on the tours of the Mariposa, Monterey, and Malolo. MATSON LINE-OCEANIC LINE, 535 FIFTH AVENUE, NEW YORK CITY.

97. FRANCE. Brochure illustrating important and picturesque cities in France. RAILWAYS OF FRANCE, 1 EAST 57TH STREET, NEW YORK CITY.

98. SOUTHERN CALIFORNIA. A booklet giving details on a vacation in Southern California is offered free. ALL-YEAR CLUB OF SOUTHERN CALIFORNIA, LTD., 1151 S. BROADWAY, LOS ANGELES, CALIF.

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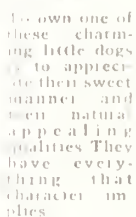
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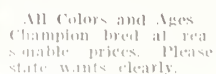
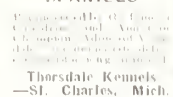
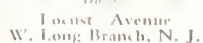
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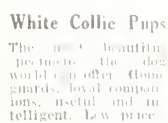


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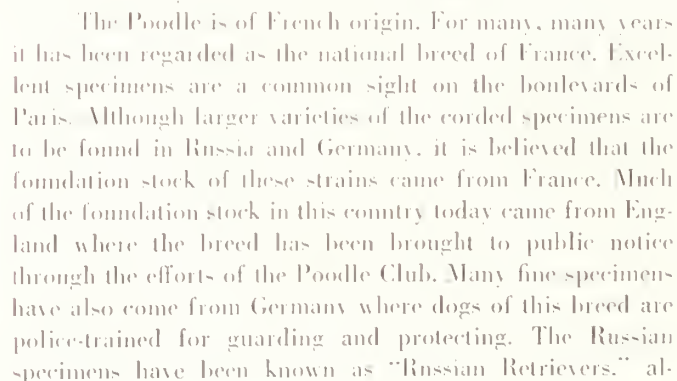


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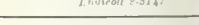
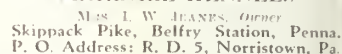
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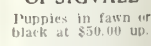


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though their characteristics were entirely those of the Poodle.

One interesting point concerning this breed is that, of all the breeds claiming ancient origin, the Poodle has retained the same points that have especially distinguished him from other breeds of dog for hundreds upon hundreds of years. Those who have seen the painting, "Laying Down the Law," executed by Sir Edwin Landseer in 1810, will realize how true this is. Today, the specimens of the Poodle that can be seen at present-day dog shows are almost identical with the white, dark-eyed and black-nosed Poodle that is the center of a group shown in that painting. Sir Edwin has given to his subject that wise, sagacious look so characteristic of the breed.

Great injustice has been done the Poodle because of his peculiarly trimmed coat, and some have called the clipping of the Poodle "a silly custom, and an evil device of human minds." Yet the Poodle clipping, as done today, has been done for centuries. It was made a custom many, many years ago by those who used the Poodle to retrieve waterfowl when shooting these birds. The rear end of the Poodle was clipped to improve and facilitate his progress through water. The present-day Poodle retains his aquatic propensity to retrieve game off the water, in which capacity he is still used in France.

There are two varieties of Poodle, corded and curly. The difference in the two varieties is in coat. That of the corded Poodle is allowed to grow to an abnormal length, and is carefully cultivated to that end. The coat of the curly is kept short and is combed out, which explains the fluffy appearance. The two varieties are identical in the shape of the head, body, properties and legs. The two varieties are sub-divided, though, by size and color. The outstanding feature of the corded Poodle is length of coat. The cords of some of these dogs have been cultivated to such an extent as to render the movement of the animal almost impossible. With the curly coated Poodle, a picture of which illustrates this article, fashion ordained that it should be shaven and shorn according to pattern. Of course, this varied in detail in accordance with the particular taste of the owner, but, generally, it provided for a lion-like mane and body covering of hair, the loins, face and legs being shaven with tufts of hair being left here and there.

The trimming in some cases took fantastic forms, such as the owner's crest or coat of arms, or other designs. However, it would seem that fantastic trimmings are generally to be considered unusual and taboo, because, after all, the Poodle should be and is an active dog, which explains why the curly coated variety is the dog generally seen today. The very keen intelligence and tractability of the Poodle are probably what distinguish him most. More specimens of the curly coated Poodle are used at circuses, in vaudeville

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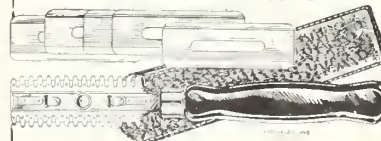


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The best points to look for in a puppy of from 2 to 4 months old, whether large or toy, are dark eyes, narrow skull and great length of head, a short back and well-sprung ribs, good, clean neck and shoulders and absolutely straight forelegs.

The faults to be avoided in any Poodle, whether curly or corded, large, medium or toy, are full eyes, thick head, flat sides, a long back, straight stifles, and thin or open feet. The general appearance of this breed should be that of a very active, intelligent and elegant-looking dog, well and strongly built, and carrying himself with the pride and distinction for which his race has been known so long.



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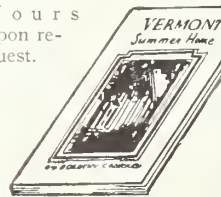
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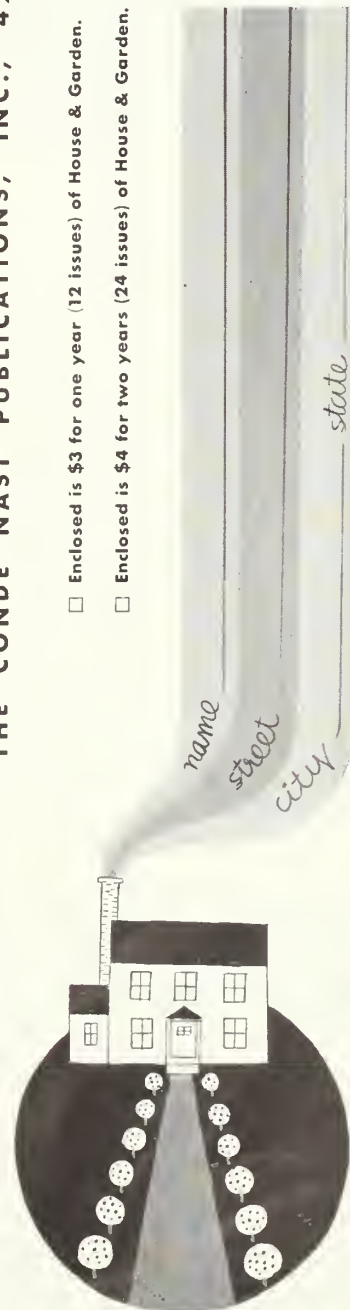
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His mouth waters (and doesn't yours?) at the very thought of New England dishes—the fish and lobsters, the berries and pies, the baked beans and strawberry shortcake. We can't bear any more, or we'd give you a few typical New England menus.

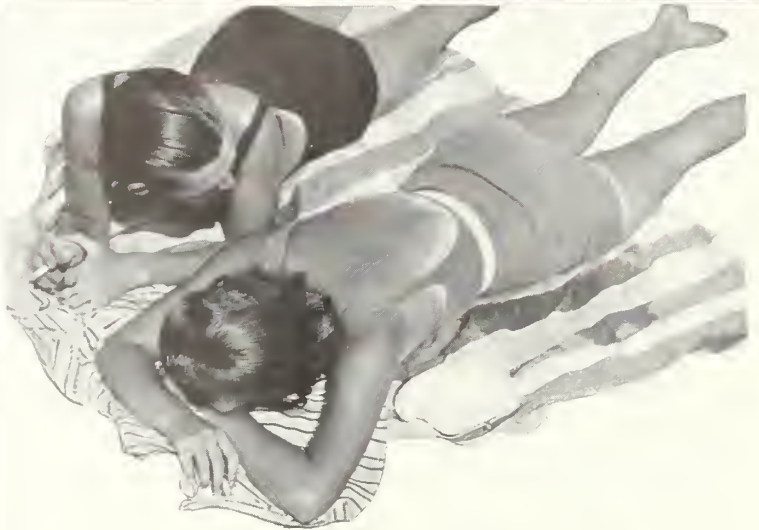
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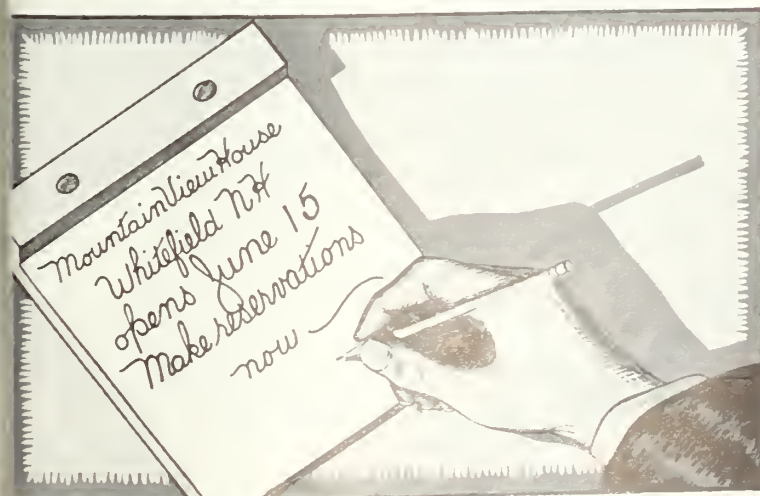
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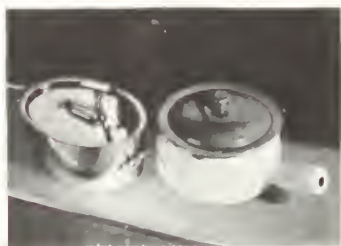
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SPEAKING of the June bride—let's talk about her kitchen—the gayest, brightest room in the house and the most fun to plan. Her shopping list should begin with the stucco French pottery above for the dining alcove. Gray-white, polka dotted in green, red or blue as you prefer. Sugar-bowl, \$1.25; creamer, \$1.25; tea or coffee cup and saucer, \$1.50 for 6; tea-pot, \$2.50; bread and butter plate, \$2.50 for 6; 10½ inch plates, \$4.50 for 6. Milt Lederer Straus, 215 5th Ave., New York



PRACTICALLY indispensable to light housekeeping in the modern kitchen, this is the electric cooker above, which in spite of its diminutive proportions—it's only 19 inches in diameter—can do about anything a great big stove can do. It broils, bakes, toasts and cooks. And cooking odors and smoke are imprisoned inside—an important point to consider when the kitchen is only a tiny closet in your living-dining-bedroom. Polished aluminum, it weighs but 4 pounds. Use on alternating current. \$4.95. Hammacher-Schlemmer, 145 East 57th Street, New York



With the pot above as chief assistants in her culinary enterprises, any bride will be identified as a cook of experience. The casserole is copper—a metal that is again shedding its cheerful glow over the kitchen, not to mention improving the quality of our cooking. 8 inches long, \$6.95. The earthenware pot insures stews, fricassées and pot roasts put excellently. 7½ inch, \$1.05. Bazar-Romantic, 666 6th Ave., New York



THE chipper little yellow chick on the double-boiler above will start each day off right for you by seeing to it that your morning eggs are boiled just as you like them, and then whistling for you to come and get them when they're done. The last is a great help when the housewife is also a business woman who must dress while breakfast cooks. The general idea seems to be that you fill the upper section with cold water to one of three depths marked respectively *hard*, *medium* and *soft*. Then the eggs are placed in the lower section and covered with cold water, and the whole cooked at medium heat. Made of copper, this vessel is priced at \$1.50. Lewis & Conger, 6th Avenue at 45th St., New York.



WITH drinks as well as scrambled eggs now being mixed in the kitchen, consider the accessories above. The long slender object is a muddler which, besides its crushing qualities, provides the bartender with a corkscrew and bottle opener, \$1.15. Next it, reading down, are a bottle-lock, a syphonator bottle top and a reseal bottle cap. The first is a metal helmet which padlocks onto any bottle whose contents you particularly cherish. The second serves carbonated drinks. The third recloses half-empty bottles, \$1.10, .60, and .60 for a box of four, respectively. W. G. Lemmon, 820 Madison Avenue, New York.



THE kitchen canary dwells in seclusion in a curtained cage whose smart décor exactly matches the kitchen dishes. Curtains and hood, cut out in tin, are painted off-white with large polka dots in blue, green or red. But I must caution you that unless your bird speaks French he'll starve to death, for his water and seed cups are labeled in French. \$15. Blanche Storrs, 518 Madison Avenue, New York.

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KITCHEN towels have quietly been acquiring personalities during the last few years. Above are two of the newest, cleverest patterns. If yours is a modern cookery choose the towel with border of glass and chinaware. The other is for a provincial setting. In blue, gold, green or red Irish linen. 22 by 30 inches. \$4.75 a dozen. Maison de Linge, 844 Madison Ave., New York.



# Around...



ASTORIAN birds are now demand baths like these, and are apt to be found in gardens in which they can't be found. Imported from England they are made of stone from quarries which supply materials for castles and cathedrals. Each is hand-hewn, and the rough texture is suited to a naturalistic setting. Bath at left, 14 inches in diameter, can also be had in a circular shape, \$12.50. That at the right, 18 inches tall, costs \$10. Max Sebling, 485 Madison Avenue, New York.



For people who like their flowers in a vase there's the wrought iron stand, which differs from others of this kind in being only semi-circular. In the small sunroom this is a decided advantage, since it can be set flat against the wall. The stand is 23 inches wide and extends 12 inches from the wall. \$27. Baplan, 15 East 48th Street, New York.



Nests of tables are quite as useful out-of-doors as in. One of a set of three, the table above is made of wrought iron painted white, with a clear glass top. The chair is white iron to match. White arrows and tiny gold medallions decorate the highball glass on the table, and gold medallions dot the small glass plate. The nest of tables is priced at \$25; chair, \$10. From Olivette Falls, 571 Madison Ave., New York. Highball glass and plate, each \$15 a dozen. From Barbara Standish Le Wald, 16 E. 52nd St., New York City.



It's GETTING - that "Look you before you look" is a good motto for flower lovers, since so many practical pieces of gardening apparatus have taken to masquerading as our favorite blooms. Now the haughty Lily stoops to sprinkle the lawn. Hand-made of durable copper and brass, this new and beautiful garden and has three adjustable spray nozzles, one concealed in the center of the three flowers. The whole is hand-painted and sells for \$1.00. From the Vile-American Products Co., 126 Lafayette Street, New York.



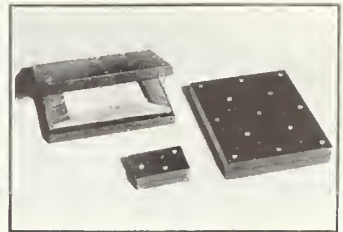
THE wall-bracket above will give any room a head-start toward a smart Biedermeier or Directoire scheme. Arrow is in brass, as are the stars of the hemisphere. The latter and the lamp sockets are olive green. This bracket also comes in black and gold, blue and brass, or pewter and brass. Arrow, 18 inches long; width, lamp to lamp, 10 inches. \$29.80. Butler-Kohaus, Inc., 2823 Olive Street, Saint Louis, Mo.



LIKE your new fez, the black waste-basket above is trimmed with tassels fore and aft. Covered with shiny chintz, its top is bound in white Turkish towelling. 11 inches tall. 12 1/4 by 6 3/4 oval top. \$10. The small basket is covered in white paper. A border of brown silk moiré is outlined in gold silk tape. 10 3/4 inches tall; 7 1/4 inch square top. \$8. Both from Mayhew Shop, 603 Madison Ave., New York.



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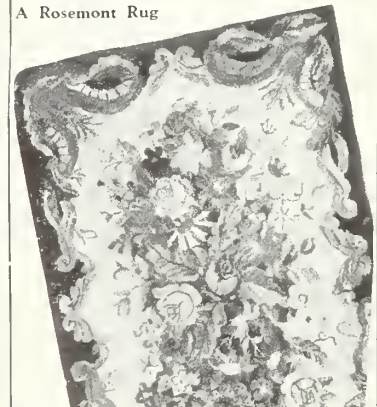
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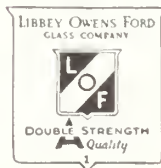


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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR  
MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

WHAT'S WHAT IN  
HOUSE & GARDEN

■ With appropriate ceremony we dedicate this issue to the June Bride, bless her. May she find our suggestions of assistance in preparing for the Day.

And just a fatherly word of advice before we close: Don't under-rate the little things. The sketch above is an object lesson of a bridegroom registering discontent at the selection of wedding stationery. The bride evidently never heard of those stationery ensembles!



■ Depressions come and depressions go, but the bride goes on forever. Sometimes Fortune favors her with a house, sometimes it drops down to a present under \$25. Anyway, we've covered both extremes. Bradley Delehanty, the architect who designed this house, is well known for his Long Island country homes.



■ In the drawings of the Larkspur House for a Bride and the garden umbrellas we welcome a new artist—Robert Schroyer. He is particularly attached to this publication since in 1930 he won House & Garden's foreign scholarship.



■ The Mulleins that Mrs. Wilder writes about are an American wild flower that British gardeners appreciated more than we, so they took them over to their tight little isle, did some trick hybridizing—and now we gladly buy them back.



■ Mrs. Walter Douglas who writes on Flower Rooms is not only an indefatigable gardener but a tireless traveler as well. When she is not in her garden at Chauncey, N. Y., she's just as apt to be in Mexico City or Johannesburg.

VOLUME LXIII, NUMBER SIX. TITLE HOUSE & GARDEN REGISTERED IN U. S. PATENT OFFICE. PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; FRANK F. SOULE, BUSINESS MANAGER. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. EUROPEAN OFFICES, 1 NEW BOND STREET, LONDON, W. 1; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS. SUBSCRIPTIONS, \$3.00 A YEAR IN THE UNITED STATES, PORTO RICO, HAWAII AND PHILIPPINES; \$3.75 IN CANADA; \$4.50 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS. FOR FURTHER INFORMATION SEE STATEMENT ON PAGE 68.



# Who *Couldn't* Cook Well

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color of Monel Metal is perfectly at home in any combination you may select. It is never at odds esthetically with walls, or curtains, or floor.

As you reach for your pen to fill in the coupon, may we add this final word: When you looked at the picture and thought "Must be easy to clean", that was true feminine intuition!

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## Magic Chef

Photograph above shows the famous Red Wheel Magic Chef gas range, manufactured by the American Stove Company, St. Louis. Note the Monel Metal top and burner tray. The cabinets were supplied by the Elgin Stove & Oven Company, Elgin, Ill., and the sink is the famous "Straitline" Monel Metal Cabinet Sink, one of 53 models of sinks and cabinet tops, ranging in price from \$27 to \$195. At right: "Whitehead" Monel Metal Hot Water Tank (Range Boiler) — rust-proof as a silver pitcher — a dependable source of clean hot water. Monel Metal tanks are standard in "Whitehead" Automatic Storage Gas Water Heaters. Both tanks and heaters are made by Whitehead Metal Products Co. of N. Y.



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# THE BULLETIN BOARD

**THE COVER.** The merchandise assembled to make the photographic cover on this number's issue comes from the Arden Studios, John Boyle Company, Carbone, the Corning Glass Company, Frankl Galleries, Mary Ryan, the Select Artificial Flower Company and the Westover Nurseries. We are grateful for their cooperation.

Let us think that the making of such a color composition is done with the wave of a hand, let us tabulate all the other material which was assembled by the editors. It included two complete sets of garden furniture from two different sources together with separate pieces from another, ten pillows from four shops, three designs of awning material, ten drinking sets from ten different shops—in all, seventy-four pieces of glassware. This wide selection was necessary to provide just the right piece in the right color and right size. And that's why the editors are growing thinner by the day.

**COUNTRY SHOWS.** Among the things that make life encouraging to a garden believer is the increase and improvement of little local flower shows. Even the smallest town has them now. They last an afternoon and an evening. The town hall or the parish house is loaned for the purpose—and how the women do slave to fill those rooms with adequate beauty! And how solemnly the imported judges, passing from class to class, study the displays and render their awards! For these liliputian shows I have a deep regard and a sincere thankfulness. They are proof that the gospel of gardening is not only being preached far and wide but being listened to as well.

**FOR A GENTIAN COLLECTION.** The gardener whose life is not quite complete without a bed of Gentians will find it necessary to make his soil mixture in the proportions of two parts loam, one part sand and one leaf mold, the whole thoroughly mixed and bespattered each spring with sandstone chips and a spring tonic of a dressing made with one-third screened old manure, one-third sand and one-third leaf mold. The sand and chips will provide the necessary drainage but it will be well to see that the bed does not dry out in summer. With this preparation and maintenance quite a number of kinds of Gentians can be grown.

**CLIMBING ROSES.** Under this title G. A. Stevens, Secretary of the American Rose Society, has written the best book on the subject that we've encountered so far. If it does not make the reader a Climbing Rose enthusiast, there is just no help for her.

**JOSIAH SPODE.** While the world recently has been celebrating the bi-centenary of the birth of Josiah Spode, one of England's greatest potters, it surely won't be carried off with half the style as that given by the firm in 1833. The Copeland family invited the work people to an ox roast in the yard and from the bones made a large punch bowl.

## GULLS KNOW THE WIND

They skim the yellow light above the sun,  
And lean their wings along the slanted gales,  
Soaring in sudden squalls to rest upon  
The upper air, while here below, the sails  
Flap dolefully, becalmed and in a drowse  
Of quietness.

Trees anchored to the ground,  
(Heights which could carry canvas for their boughs)  
Stand by the shore, their heavy branches bound  
In silence . . . yet the gulls still rise and float  
On every cupful of the wind up there;  
And all forlorn, each jealous, little boat  
Watches their careless flight, and pants for air.

MARTHA BANNING THOMAS.

**BY ROYAL PATENT.** To the list of men (which I am collecting) who made their living by honorable though strange ways, I would now add the name of Robert Smith, by Royal Patent, Rat Catcher to the Princess Amelia. Not only did Mr. Smith pursue this vocation, but he was generous enough to extend his knowledge to the rest of mankind, for in 1768 he wrote: *The Universal Directory for Taking Alive and Destroying Rats and all other kinds of Four-footed and Winged Vermin*. Now I ask you, Sirs, if such an accomplished person came to your place, presented his Royal Warrant and a copy of his book, wouldn't you receive him with the respect that was due his high and honorable station? I certainly would.

**ABRONIAS.** Almost the first item one finds in plant lists are the three Abronias or Sand Verbenas which the West Coast has contributed to the garden. Valuable for their trailing habit, for the red, yellow or white of their fragrant flowering, they also have the virtuous attribute of thriving in hot, sandy or pebbly soil. *A. latifolia* (sometimes listed as *arenaria*) bears lemon-yellow flowers, *A. maritima*, dark red, and *A. umbellata*, pink. They are best treated as tender annuals and started early in the hot bed to give a sufficient number of strong plants to set out for mid-summer flowering.

**CHINESE TASTE.** What the nude was to the ancient Greeks, a bit of wild scenery was to the ancient Chinese of the Sung Dynasty, that apex of intellectual sophistication. It was the epitome of artistic appreciation. In due time this taste was transferred to gardens and from these Chinese gardens, as any student of garden history knows, it was carried to Europe and became one of the sources of the Naturalistic school of Garden Design. This is the romantic past lying behind what we term the Informal Garden. Yet, after seeing some of these gardens, I'm inclined to believe that the descendant has lost a lot in traveling from its native heath. The Chinese explained their scenery gardens as "An expression of the wholeness of the world of which man is but a part." In all too many of what are called Informal Gardens, man is the whole show.

**DISAPPEARING PLANTS.** Have you ever noticed how many plants have a way of clearing out once their job is done? Instead of lingering on after the party, they have the good sense to go to bed. When their foliage gets frowsy, you can be pretty sure your Oriental Poppies are about to retire. The Dicentras yawn and sink down into bed. The Pasque Flower—*Anemone patens*—does likewise. These three and the others of the same retiring habit share a common wish—they resent being disturbed once they have found the bed they like and if you must move them, do so when they are still sleepy—the Pasque Flower in mid-summer when it is about to become dormant, Oriental Poppies in very early spring or the end of summer and Dicentra in early fall and early spring.

**COLORS FOR THE FALL.** House & Garden's scouts come in panting to tell us what will be the fashionable colors in drapery and upholstery fabrics this autumn. Deep blue will continue strong. Browns are in the ascendancy. Yellows are forging ahead; all shades of yellow, from the pumpkin to the wan sulphurs. White for walls continues to be popular. Some of the deep, and ivied greens are being made up for those with strong taste.

**FOOD FOR THE IDLE.** To those who wish to look further into the subject of gardening projects for the unemployed, one phase of which is discussed in Mr. McCormick's article in this issue, we suggest *Community Programs for Subsistence Gardens*, just published by the Russell Sage Foundation. In this report, prepared by Joanna C. Colcord and Mary Johnston, the country-wide movement for assisting the unemployed to produce food from the land is reviewed in its entirety and much specific advice is given for initiating it in regions hitherto unorganized. Copies of the report may be obtained at twenty-five cents each from the Russell Sage Foundation, 130 East 22nd Street, New York City. The B. F. Goodrich Company of Akron, Ohio, has also been successful with its employees' garden and has published a description of it in a pamphlet called *Industrial Coöperative Gardening*.

**CLEAN CHIMNEYS.** The passing of the season for warmth-giving fires in furnace and open fireplace prompts the suggestion that now is the time of times for country-house flue cleaning, to the end that the future peril of chimney blazes shall be reduced to its ultimate minimum. Happily the era of human chimney-sweeps is no more, having yielded to the machine age. But soot is as inflammable as of yore, and it is the part of wisdom to remove it.





EDWARD STEICHEN

## June brings the glory of Delphinium

OF ALL hardy garden flowers, the modern Delphinium stands forth as the leader in dignity, color richness and sheer dominance of effect. In many, many borders its blossoming marks the high point of the season. Mr. Steichen, in whose Connecticut garden this photograph was taken, is a Delphinium specialist of exceptional ability; to stand among his towering plants is an experience never to be forgotten



# THE BRIDE SETTLES IN A LARKSPUR HOUSE

By Bradley Delehanty

A BRIDE by any other name is just as sweet and so is a Larkspur. You can call it Delphinium if you wish to be botanical. And having gotten this bothersome business of names out of the way, let me tell you about this Delphinium (or Larkspur) house for a bride. The beautiful colors in the Delphiniums grown and photographed by Edward Steichen gave me the first hint for the house. Then the story of the bride and bridegroom gave me another. The two young things came from Charleston. Way back in the bride's ancestry was a French strain. And *she* adored Delphiniums. On these slender threads I began to weave the pattern.

When you turn the page to the house, you will see that it is half Charleston and half French. The middle section, framed with ornamental cast iron decoration from ground line to eaves, is Charleston. The wings with their Mansard roofs are obviously French. Welding these two we have a house of unusual and striking architecture.

It isn't the cutey cottage sort of home that some people think brides want. At least this girl isn't that sort of bride, and her bridegroom would rebel at a cutey cottage. It is a dignified home designed as a permanent residence for a young couple who naturally belong to the leaders of the younger set. I have presupposed that the plot would be 200' by 200'. I have also presupposed that they can build a house costing about \$16,000. They need not finish the upstairs at first, since the bottom floor is complete for living.

This house may be whitewashed brick or stucco. The roof would be slate and on the Mansards the sides would have the same slate with top roofs of lead-covered copper.

The outside walls could have a faint blue tint—the blue of the nearest Larkspur spike in the picture opposite and the walls of the indented middle section could be the bluish mauve of the ace at the extreme left. Wood trim and shutters would be painted a darker blue than the walls, or even the purple of the middle spike in front.

Cross the brick paved front entrance porch, push back the door, and you are in an octagonal lobby. To one side is a lavatory, to the other a stairs, one section going to the cellar, another the maid's stairs leading to her room above. On the farther side is a coat closet and on the opposite a door giving on the hall that leads to the bedroom wing. All these doors are hung flat with the wall without trim so that they do not break up the wall surface. Directly ahead, a door brings you to the studio living room. This room, 24' by 16' is two stories high, with a curved ceiling. French doors open on the rear terrace and garden. At one end is the fireplace and on the opposite side is the dining room door. In one corner stairs swing upward behind the wall to bring the groom to his own sanctum—a little study sufficiently secluded by an iron balustrade running along one side of the living room wall. Its window looks down on the entrance porch and through the Charleston filagree ironwork to the front drive and lawn.

In orderly fashion, one wing is given over

to the kitchen, pantry and dining room. It is only a step from the kitchen to the front door. An equally convenient service entrance is directly off the kitchen. Two windows make this a sunny, well-ventilated work room. Another window is in the pantry, over the sink. In the dining room are two double-hung windows, a French window and a door that opens on the terrace.

Practically the same disposition of space is found in the wing opposite, where there is space found for two bedrooms, a communicating bath and the necessary closets.

As the family and the family's purse increase, three rooms upstairs can be finished. The servant's bedroom and bath occupy the space located directly over the kitchen. A playroom could be made of the room that is behind it. On the opposite side, two more bed-chambers and a bath could be developed eventually.

The rear façade repeats the indentation of the front, only here I have placed a large arch-topped window with narrower flanking windows. These are all French doors.

And now, having walked through the house, let's turn into the garden, which Isabella Pendleton designed.

As we entered the property we noticed that the entrance drive circled a panel of turf with a group of low Cotoneasters at each end and a clipped Box or Privet edging. To the right was a small Apple orchard. Behind the orchard the lawn opened up for a badminton court with shade trees each side and a convenient bench and garden chairs at the farther corner. On the other side of the house the drive led past a drying yard to a service court and the garage. Alongside the service court runs a path to a little greenhouse. Behind the garage is a compost yard. One heating plant will serve both garage and greenhouse.

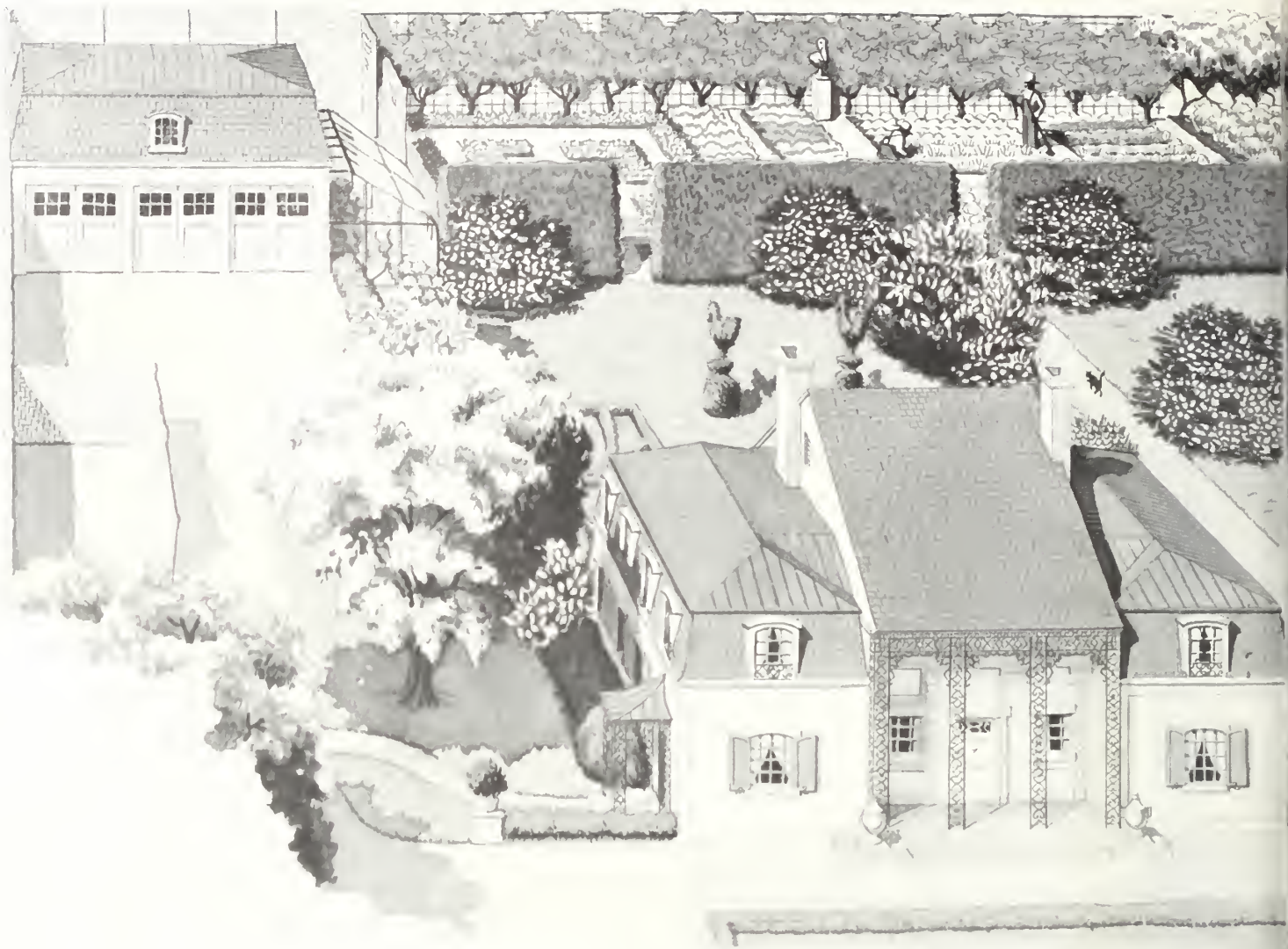
The garden design keeps both the bride and the bridegroom in mind. Their Charleston ancestry called for a garden that was old-fashioned in the Southern sense. So you go through the French doors of the living room to a paved terrace and down one step to a turf panel. On each side is a little knot garden worked in clipped Box and at the end stand two topiary birds of Box or Yew. Pink Dogwood, Lilacs and bush Roses fill in the sides.

At the end of the lawn, carrying on the line of the garage, is a Cedar hedge, behind which is concealed the utilitarian parts—an herb garden with brick paths, a cutting garden, and beds for small vegetables and fruits. This working garden has two main paths—a lengthwise path from the herb garden to a terminal tree and a brick path leading to the front entrance drive. At the farther end can stand a wooden figure, such as a queer old pelican.

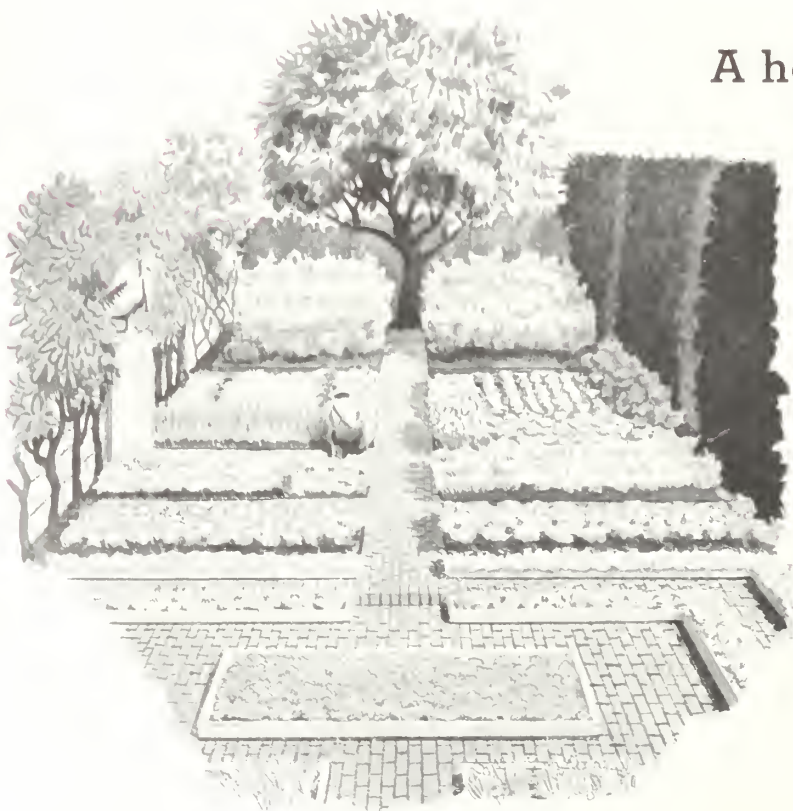
With such a garden, the bride could easily take her place in the local garden club, and it is even conceivable that she might induce her spouse to forego his golf occasionally and take more than a passing interest in vegetables.







## A house and garden for a bride



BRADLEY DELLHANTY, architect, and Isabella Pendleton, landscape architect, put their heads together and designed this house and garden for a bride. Next month Ruby Ross Wood, with the assistance of Pierre Brissaud, will tell about the decoration of the rooms.

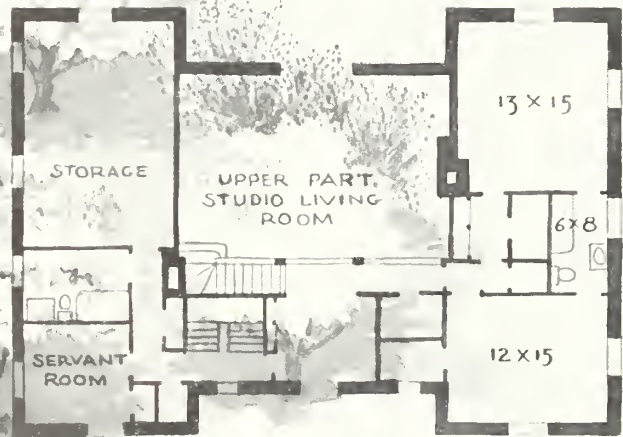
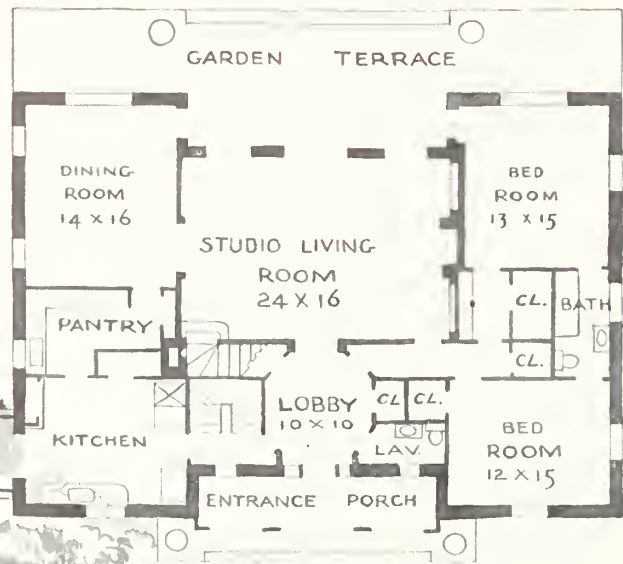
Meantime, here's the place, as described on the preceding page. A hybrid between Charleston and old France, the house has a distinguished architecture. Its walls painted faint blue with darker blue shutters and an entrance porch of Delphinium, mauve would make it a colorful spot.

Of course, the gardens wouldn't be made at one fell swoop. Good gardens never are. First would come the paths and structural part. Then the trees could go in. Buy young trees and grow along with them. Then the lawn and hedges. The greenhouse would be added and all that fascinating herb and vegetable garden and the topiary birds behind the hedge could come later.

In fact the house itself is planned to grow over a number of years. Only the first floor is finished at first. As family and purse grow, upstairs rooms are finished.

The cost of the house will depend on the materials used in it—brick painted white, or stucco or shiplap. Slate is suggested for the main roofs. The central decorative trellis, done in the Charleston style, is of cast iron.





R M SCHROYER







T. H. H.

**Above:** The bed in the morning; the close sheets and pillowcases of white percale with a deep border of printed percale in a pink and blue chintz design of tiny blossoms; and a thin, summer blanket in soft pink with binding of lustrous pink satin. All are from Masse. The girl is clad in her silk pajamas from Jay-Thorp. Her leather mules come from Saks-Fifty Ave.

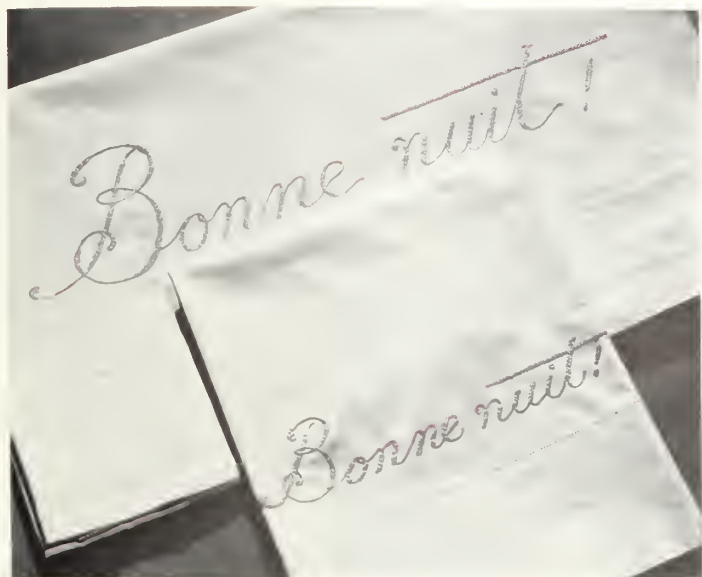
**Right:** The bed is covered in a cream candlewick spread. The former is mahogany with draperies of flowered chintz. Indirect lights are in the tester. Isabel Pierce. Round table; antique hooked rug. Altman's. Drop-leaf table. Provincial chair. Elsie de Wolfe. Clock. Altman's. Other accessories: Charles (H. H. Hugo) prints; John Becker.

## A practical chapter in a bedtime story for the bride-to-be

THE bedding which this year's bride chooses is apt to look rather quaint and old-fashioned—in fact, quite like Grandmother's—enlivened with a modern trick or two. Take, for instance, the naïve sheets and pillowcases at the left, bordered with flowered percale in a charming Early American chintz pattern. Embroidery, too, is now having a big revival—in the form of scalloped edges, polka dot effects and dainty, sprigged designs on sheets and pillowcases. And finally, old-time hospitality radiates upon the guest room from linen which has been embroidered with *Bonne Nuit* in large letters. For bedspreads see page 58.







THE Y



**PILLOWCASES**, above. Top to bottom: White border on pink; Mosse. Scalloped; colored border on white—by Wamsutta; Altman's. Pussywillow design; monogrammed; dotted: Maison de Linge. Scalloped: McCutcheon

**BLANKETS**, left. Top to bottom: Fringed Afghan by Chatham; Diagonal weave throw by North Star; Altman's. Diamond design; circles—by Esmond; Lord & Taylor. Waffle-weave throw; green blanket—by Kenwood; McCutcheon

**UPPER left**: Bright new linen for the guest room bed—designed by House & Garden. This hospitable sheet and pillowcase invite one to rest with a gracious "Good Night." Lettering in red or blue on white. From Mosse



## The bride selects ready-to-wear curtains



ALL ready to hang when bought smart and inexpensive, these new curtains simplify the bride's shopping. Because she knows that a cheerful atmosphere is conducive to good appetites, the bride uses only a single set of ruffled, white organdy curtains (1) at her dining room windows, to let all the sunshine in. Curtains; white bird cage and iron stand; white hemp rug; Altman. White shutter screen; Sloane



HER bedroom gets into step in the cotton parade with curtains of white piqué (2) that are gayly trimmed with crisp, green gimp. Green and white checked cotton covers the upholstered chair and skirts the dressing table. The seat of the small stool is creamy white corduroy. All from Erskine-Danforth. The pebbly weave, white peasant carpet is from Altman. White Venetian blinds Burlington Venetian Blind Co.



REMINISCENT of her bridal bouquet are the calla lilies that form the heading of the brown Celanese moiré living room curtains, (3) made by opening the top of the French pleats to let the beige lining show through. Glass curtains are beige Celanese ninon. The slip-cover on the chair is brown moiré welted in beige, with ruffle repeating the calla lily motif. Entire setting including the plant stand, from McCreery



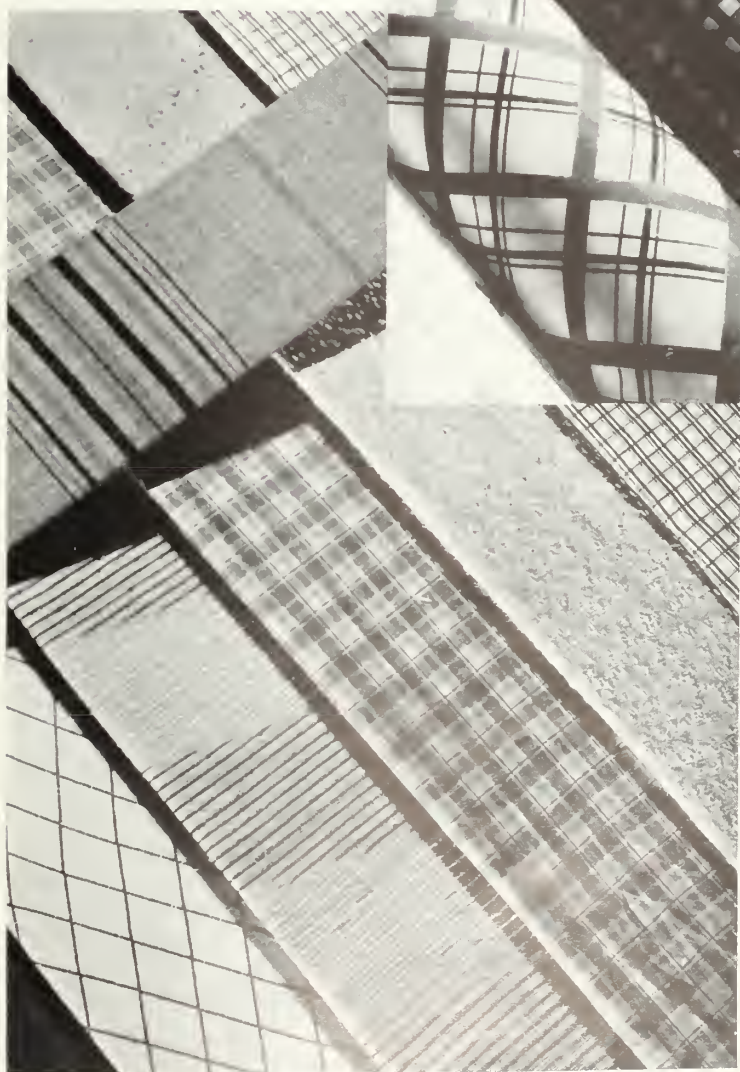
THE groom chose the curtains for his study (4)—of green chintz with a wide border and tiebacks of red and yellow plaid—a Waverly print. The curtains and the plaid homespun rug are from Altman. Pine-colored Venetian blinds: Burlington Venetian Blind Co. The modern desk and chair: Donald Deskey. Chromium desk, ashtray, cigarette box and flower pot; crystal and chromium book-ends: Rena Rosenthal

THE sun room of this bride will be bright even on cloudy days with its light-hearted color scheme of white and blue. Fresh blue linen curtains (5) have embroidered, white cotton stripes. Under-curtains are white net made by the Quaker Lace Company. Both sets of curtains and the white hemp rug are from Altman. The white, painted wooden plant stand and shiny white leather armchair are from Sloane





THE 3



## Signs of summer on the window

**ABOVE.** Glass-curtains. Down, center. Red and white batiste: Altman. Green and white batiste: McCreery. Red, white and brown organdy: McCutcheon. Wool-flocked organdy: Bloomingdale. Voile: McCutcheon. Batiste: Altman. Red, white and black organdy: Stern. Embroidered organdy: Altman. Upper left. Voile: Lord & Taylor. Organdy: Bloomingdale. Lower right. Muslin: Stern. Voile: Elsie Cobb Wilson

**LEFT.** For over-curtains. Upper left-hand corner. Vivid red and black stripes on soft green linen: Helen Novak. Other designs, from left to right. Beige pongee with diamond design in dark brown: Stern. White, gray and black modern rayon fabric: Robert Heller. Sunny yellow and green plaid linen: Helen Novak. Bright yellow pebble-weave cotton: McMillen. Fine, red and brown plaid on fresh white piqué: McCreery



## Her fashion and his style



WITH each succeeding June a whole new crop of couples begin to realize—for the first time in their lives, perhaps—that the tastes of men and the tastes of women differ. Let the groom once forget to be docile and the adoring bride skip a beat or two, and they soon see that the tastes of men and women not only differ, but differ radically. Before long they are facing that ancient question: Whose taste is better, a man's or a woman's?

I'm not so rash as to say which is better. I can only state both sides, as they affect the architecture, furnishing and gardening of the home.

**WOMEN'S TASTE.** Fashion is the important factor in a woman's taste. Changes are the life blood of fashion. Not radical changes, but just enough of a change to make things appear new. The fascination of being well-dressed lies in a woman's ability to keep up with these changes.

As in clothes, so in houses. Women don't expect Schiaparelli sleeves to sprout on houses, but they do want even traditional architecture to appear alive. They realize that the basic style of house design changes very little from age to age—except when it goes off on a Modernistic tangent—but they do expect it to borrow a little something here and a little something there so that it won't always seem the same. Being just authentic is dumb.

Inside the house women are more than ever creatures of fashion. To them, in addition to being a home, however sentimentally they may regard it, a house is a background. Both they and their friends picture them in that environment. Why be tussy about being well dressed if one's house isn't well-dressed too?

By a well dressed house a woman means one that is furnished and decorated with one eye on the past and the other on the present. Here again she realizes that while traditional fashions change slowly, new accessories can give them zest. She won't venture to jump over-night from stiff Georgian rooms to stuffy Victorian or from primitive French Provincial to functional Modernism, but with accessories she can make great changes. The fashion of curtains, slip covers, little tables, little boxes and even pictures shifts with changing taste. She can give a Georgian room a new lease on life with stylized curtains of the moment. She pulls many a dining room out of the rut of blue by going the fashionable white. With a vivid modern fabric she makes even a hideous Victorian chair look like something just fresh from Vienna. Disguise of that sort always pleases a woman.

The same spinning of contemporary taste she applies to her bed and table linen, to the way her meals are served, to her china and glass. In the kitchen, style is represented by new gadgets, and a woman accepts them if they actually save labor and make for easy housekeeping.

In the garden it is woman's curiosity that is seeking out new varieties of plants, and reviving those that are forgotten. Who is insisting on rock gardens but women? Women are behind the current revival of old-fashioned Roses. They have given vitality to the Garden Club movement by making it fashionable. Their sense of social competition has keyed up the garden-making of America.

In short, women (oh yes, there are exceptions) are persistent iconoclasts. Unless they have reached that regrettable age when change is feared because it represents the swift passing of time, they pride themselves on keeping step with every change. Their ambition is always to be alert.

**MEN'S TASTE.** The hard competition of business and the games they play exhausts much of the male alertness. Except they be particularly interested in these subjects, they are scarcely aware of changes in architecture and decoration. In fact, men care little for change. Some literally dread it. Let a man once have his room satisfactorily furnished, and he'll keep it that way for life.

Women are swayed by fashion, men by traditional style. Just as their clothes are uniform and traditional, so their taste in other directions. The apex of their desire is comfort and convenience. There is very little of the spirit of venturesomeness. Often when a man steps aside from the traditional he chances falling into bad taste, and, knowing this, he avoids the pitfall—by doing nothing.

The taste of men is also apt to be warped by some marked prejudice resulting from an unpleasant experience. It may have been a red-haired woman or a blue tie on an especially obnoxious cousin. Thereafter he will be blind to the beauties of auburn and blue!

Men have a weakness for their own past. College and old business associations mean a great deal to them. They like to surround themselves with visible reminders of these. Sometimes these reminders are far from beautiful, yet to deprive them of their homely toys would actually be robbing them of that to which they cling for dear life—their robust and (so they like to believe) colorful youth.

Idolators of the past, men are mere children in the presence of machinery. A household machine fascinates them. They will frivol away any amount of money on new mechanical gadgets whether they actually save labor or not.

CONSIDERING all this, I would say choosing the architecture for a house should be a fifty-fifty proposition. In furnishing it, a man should decorate his own study and, since he has a passion for machinery, be made the great Pooh-Bah of all things to go into kitchen, laundry and cellar. The rest of the house should be the wife's—and if he's any kind of a fellow, he'll back up her frivolities.

—RICHARDSON WRIGHT.





WILL BOWERS

### The living bulwark of the trees

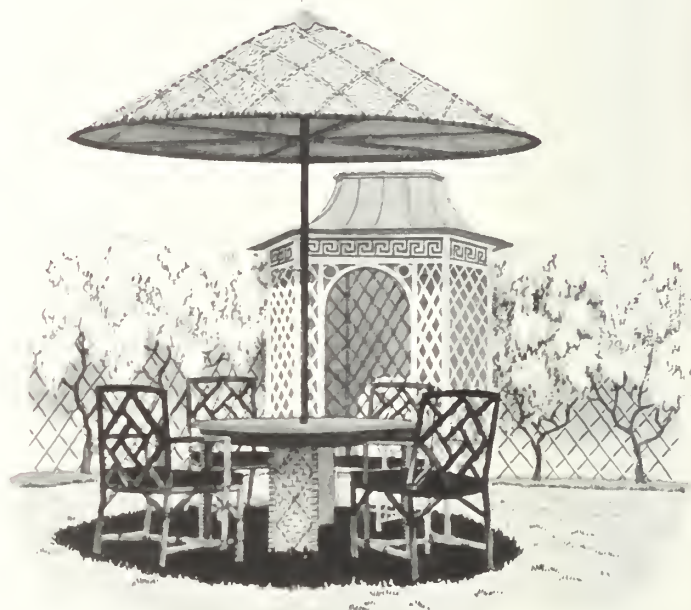
IN THAT endless silent striving which makes of Nature the most implacable of trial grounds, one sometimes sees the opposing forces literally face to face in open contest. So the crow, a-wing to some distant goal, battles against the winter gale: so the waterside Elms, tilted but undismayed, hold fast to their advantage and turn aside the current of the stream





THE influence of the Orient can be seen in the peaked garden umbrella above made of natural split rattan standing in a natural rattan table. The chairs are also of rattan with cushions covered in lacquered waterproof material. From Altman.

Eight new oases of grateful shade for the garden, beach or penthouse



A COOLIE hat was responsible for this reed umbrella. Shiny peel cane in green, orange and dark blue, is woven into a diamond pattern on a natural reed background. Table has coolen top, reed base. Designed Mildred Steil. Arden Studios.



UNMISTAKABLY Mexican is this square parasol consisting of a heavy black wooden frame covered with cream-colored Italian sailcloth, edged in black. Wood and iron table with rawhide laced iron chairs. From the Arden Studios, Inc.

THE PINWHEEL umbrella shown on the penthouse terrace at the right is made in swirling panels of transparent oiled silk in tones of salmon and chartreuse. It stands in a circular wooden bar that is painted the same salmon pink. From Colwell.







**B** RILLIANT blue canvas decorated with big white anchors makes the festive beach umbrella shown above. Adjustable. From Altman. The rattan collapsible sand seats have cushions covered in blue canvas piped in white. From the Arden Studios

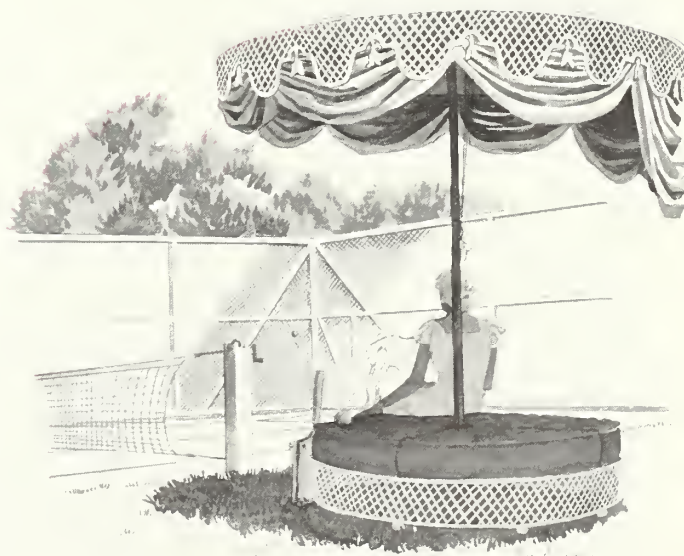


**R** EMINISCENT of the French Riviera, this double decker of green canvas with string fringe is coolness personified, as the space between the two layers allows for good air circulation. Painted rattan armchairs and table. From Altman



**M** ODERN in every detail is this cork umbrella with gleaming copper bands framing each of its ten panels. The table has a blue-green bakelite top. The blue-green rope chairs also have copper frames. Designed by Mildred Steil. Arden Studios

**T** HE gay, colorful type at the right, Victorian and frivolous, has a top of watermelon pink canvas, and wire valance painted dove gray. Under this, the looped-up pink canvas forms practical adjustable curtains by means of draw cords. Colwell





Another contribution to  
Florida's international  
medley of architecture



RAY B. DAME



As most Florida houses follow Spanish or Italian precedent, in too many cases grossly exaggerated, the Palm Beach home of Mrs. James H. Kennedy in the style of the West Indies is a welcome relief. Howard Major, architect

JALOUSIES are the characteristic feature of this school of architecture. In reality glorified shutters, they perform the important function of softening the tropical sunlight. House is white with green shutters; jalousies are white

THE high-walled knot garden behind the house is ended by twin garden houses, one at each corner, with a semi-circular wall between that repeats the curve of a large fountain basin. Mr. Major also acted as the landscape architect

WITH palm trees, luxuriant growths of evergreens and native plants along walls and paths and in pots on the terrace, the grounds have been interestingly laid out in a semi-formal manner appropriate to the spirit of the residence









1. Silver-plated dish, Gorham. Coronet bowl. American Craftsman pattern. Udall & Ballou  
2. French glass plates, service and dessert sizes, finger bowl, plate: Mitteldorfer Straus  
3. Six flowers float in concave spaces of this mirrored centerpiece: Bergdorf Goodman  
4. For the smart white scheme we suggest this urn lamp in white and gold: Alice Marks  
5. Charming small bisque figurines for rooms

with a classic air, 10 inches high: L. M. Triest  
6. Practical gift of gay French baking dishes, beige and brown: Mitteldorfer Straus  
7. Steuben crystal, frosted base: Altman. Tall vase, etched design: Madolin Mapelsden  
8. White pottery lamp: Olivette Falls. White leather boxes; milk glass trays: Blanche Storrs  
9. Luncheon set for eight, blue linen, coin dot embroidery in dark blue and white: Mosse

## June and wedding gifts





MARTINUS ANDERSEN

## At \$25 and much below

1. Double breakfast set, 13 pieces, ivory china, red and gold bands: Olivette Falls  
 2. Lustrous silk, fringed on edges, makes this luncheon set for six. Pastel colors: Altman  
 3. Finger bowls of black and gold Burmese lacquer add cachet to any party: Gerard  
 4. Very modern tropical fish ornament this new glass by Russel Wright: Olivette Falls  
 5. Provincial Italian pottery plates, cream and

copper color. Six designs in dozen: Gerard  
 6. Glorified pantry set of gay towels, dish cloths and polishing cloths, six of each: Mosse  
 7. Salad and hors d'œuvres sets, black horn and silver in cactus design: Georg Jensen  
 8. Shallow dish, hand hammered brass. Brass lamp, white and gold shade: Rena Rosenthal  
 No gift is over \$25; many are considerably under. Write Reader Service for details



## HOUSES OF CARDS FOR THE ENTIRE FAMILY



CHILDREN build colorful houses of cards or pasteboard blocks, tear them down and begin anew. Grown-ups really have the same instincts. At heart we are all potential builders and tear-downers. The difference is that we must build our houses of more permanent materials and therefore learn to suppress the destructive instinct. Now it's *House & Garden's* original idea that too much repression is exceedingly bad for the soul, so we herewith present a couple of little houses to take the place of childhood's collapsible dwellings. They are no less gay than the juvenile variety, present the same advantages, and as a sop to the grown-up state are really practical, as well. To be sure, they are not year-round dwellings, but they won't get soggy in the rain, so the honors are even.

Nowadays, with the first touch of

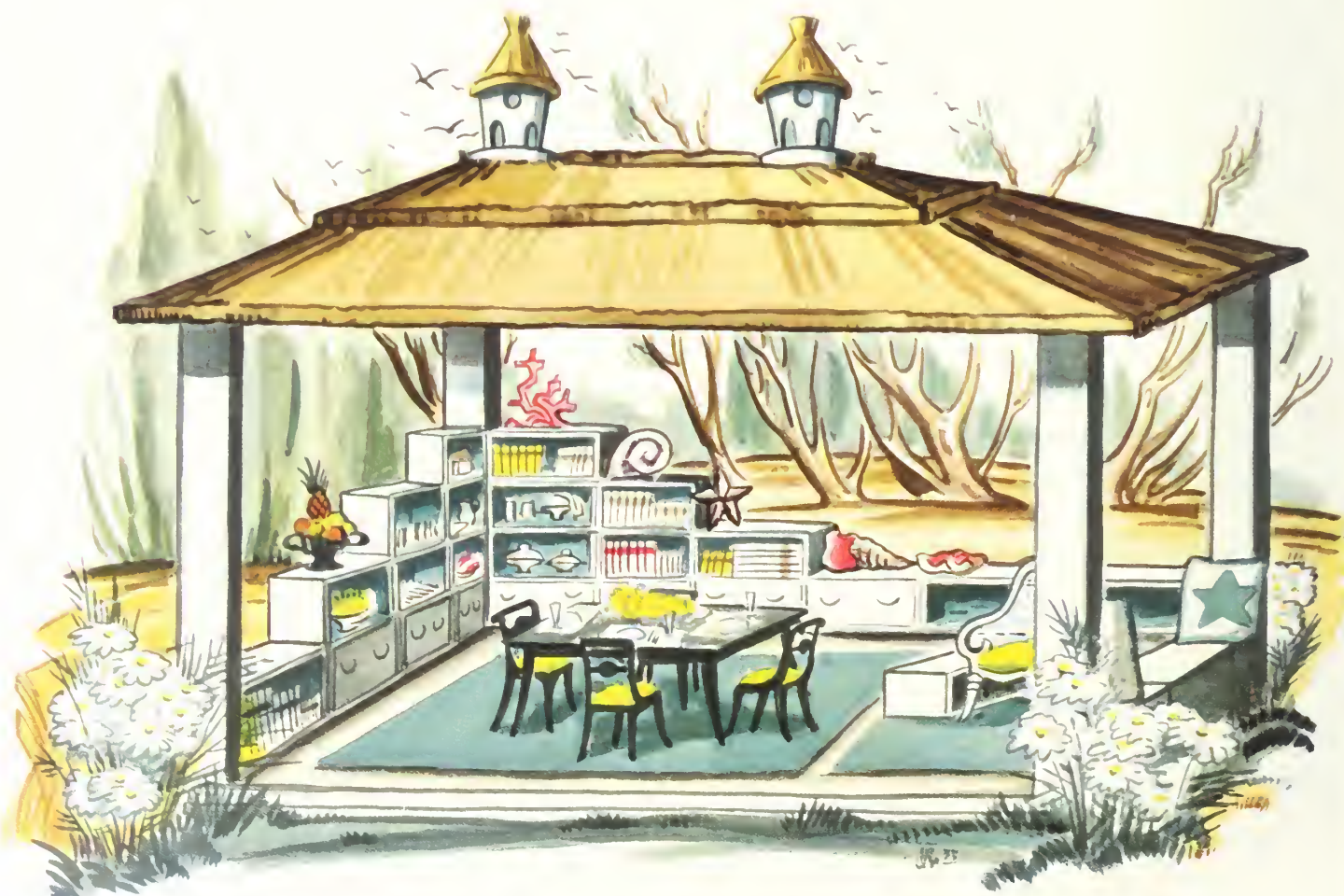
Spring the family moves outdoors, if it has any outdoors to move to, that is, and the house is not a home again till Fall. Verandahs have grown into dis-repute, and uncovered terraces are apt to be uncomfortable in the rain. Anyway, we think there is good reason for what we laughingly call our houses of cards, although they are not real houses and they aren't made of cards; so here they are.

Well, the excuse for the first paragraph of this story is that outside (inside, if you will) of four posts and a roof these houses are entirely made of little, medium-sized and large boxes piled one on another. Walls can be entirely left out, entirely filled in or made as high or as low as you please. New arrangements may be tried every day, if fancy so dictates. Books, objets d'art, or whatever you will, occupy boxes that are open on one side. Other boxes can be made up as cabinets or have drawers to hold useful articles that might need more protection. Many of the staples for the table and dishes, flatware, etc., could be

By James Reynolds

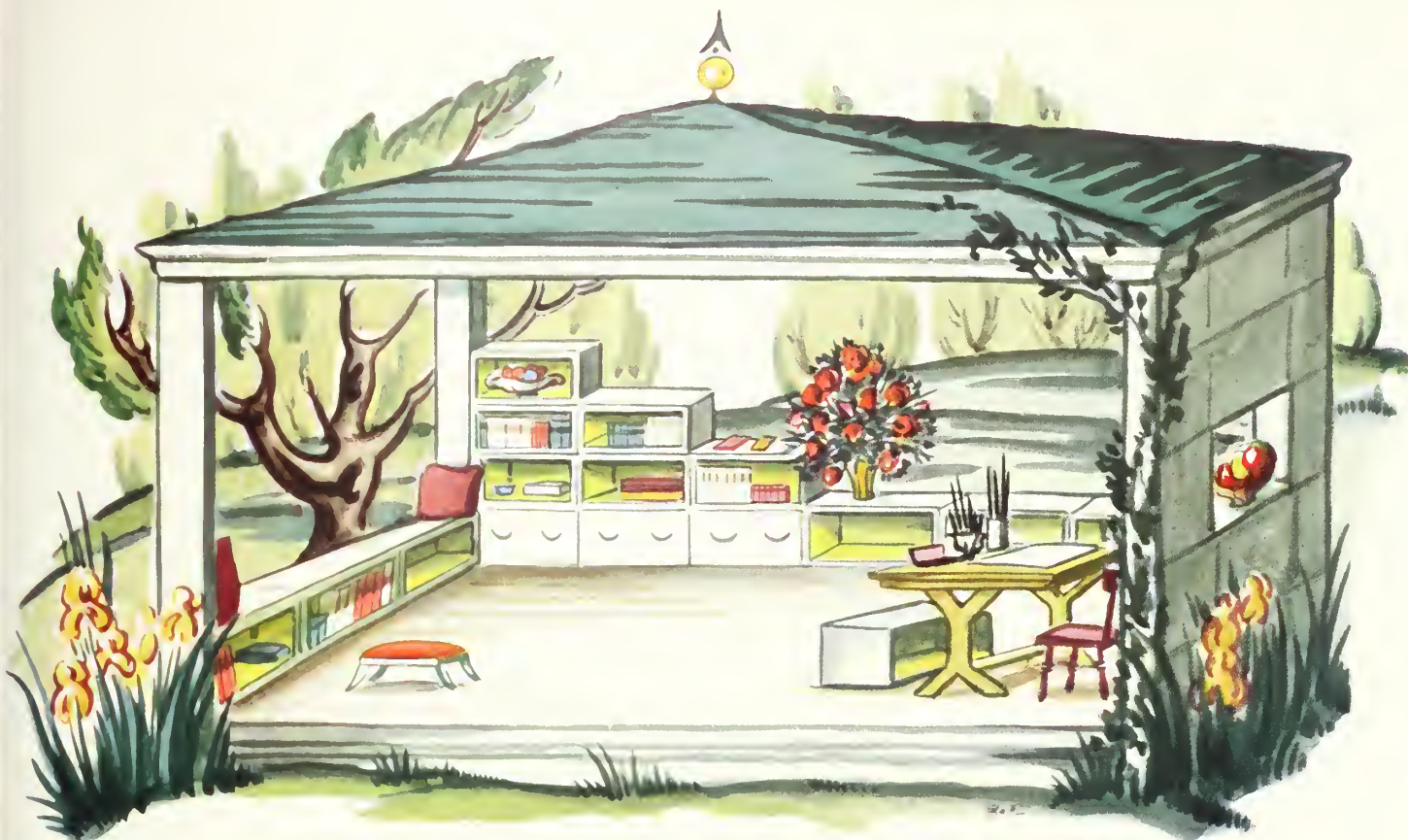
kept in such drawers and cupboards, against use in outdoor dining. Thus you may have at little expense a real outdoor living room—or dining room if the dining room is more important to you—or maybe a combination of both, as shown at the bottom of this page.

The floor should be made of the usual type of summer-house flooring, preferably placed one step above the ground. Square wooden posts support a roof at least eight feet from the flooring. Ordinary shingles might cover the roof or, if something more picturesque be desired, we would suggest thatch, which now can be purchased by the yard. As to size of an outdoor room, that will depend largely on personal preference, situation, use, etc. The one shown below would measure approximately nine by fourteen feet, while the summer house at the top of the opposite page, carried out



THATCHED ROOF OUTDOOR LIVING AND DINING ROOM





OUTDOOR WORKROOM AND STUDY

in the manner of a work-room or study, is about two-thirds of this.

The boxes for the walls should be made up in various sizes on a definite unit basis so that a certain number of units or equal dividers of them will entirely fill the given space. This allows for rearrangement into many different schemes at the same time keeping to fairly regular patterns, as shown in the sketches.

The architecture of these little retreats, if they can be said to have any at all, is merely a suggestion of what can be done. Variations to carry the architectural character of particular houses can easily be worked out. Color schemes are as worthy of careful planning as for any room of the house. They should reflect the colors the residence is painted and also the favorite hues of Nature. Green or light blue matting could cover the floor. Plenty of brilliant accents in waterproof fabrics on pillows and chair seats are in order.

To supplement the protection from the elements afforded by partial walls and the overhang of the roof, roll-curtains of canvas or Venetian blinds might be arranged to drop down at each side. When not in use they could be hauled up practically out of sight under the eaves. If preferred, side curtains of gaily colored canvas or some lighter, waterproofed fabric might be permanent features that, caught to the posts with tiebacks when not in use, would add to the interest of the general scheme.

Going into the whole idea a little more

thoroughly, many interesting ideas and variations will occur. An entire side facing upon an indifferent or actually undesirable view might be blocked off with boxes, each containing one or two vases filled with the various different flowers grown on the place; or potted plants, Ivy, etc. could be used instead. Low ledges made by only one tier of especially wide boxes, cushioned and with a three-cornered pillow at each end will make delightful impromptu chaise longues.

To the right is one of these houses of cards designed as a playroom for the children. It is carried out in the gay, military spirit of the French Directoire with a tin canopy roof painted scarlet and white. A valance, also of tin, is white with blue stars and red edges. Atop is perched a red coated sentry that functions as a weather-vane. The entire roof, together with valance, would be removable for Winter.

The color scheme of red, white and blue is used throughout. Posts are white. The outside of the boxes is painted blue, and cushions are white oilcloth covered, bound in red and tufted with red buttons. A tin drum strung with blue cords serves for a nursery table.

A miniature Punch-and-Judy theatre is ingeniously contrived at one end of the playhouse. This is supported by two tiers of boxes housing colorful toys, and the sides and top of the stage are boxes with hinged doors that might contain articles of the children's wardrobe.



FOR THE CHILDREN

FLOOR, posts and roof are permanent in these outdoor rooms, except in the case of the playroom above, the tin canopy roof of which is removable for winter. Walls consist entirely of boxes merely laid in place



## Back to log cabin days

By John B. Burnham

WHEN the first settlers landed on our wooded shores they built for themselves houses of logs, and, particularly in the climate of New England, they found these cabins ideal dwellings for warmth and comfort. The Puritans, however, were not noted for their perception of beauty and it is doubtful if any of them realized the innate charm of their cabin homes. When the first "up and down" water driven saw-mills made lumber commercially available many of them changed to the more pretentious and stereotyped frame houses, though the more sensible ones clung to their cozy cabins, with floors constructed from logs hewed to a semblance of uniformity and fairly steep roofs covered with spruce bark or great shingles split from pine, called shakes, or tile like roofs made from small logs split and partly hollowed and placed over each other with the round surfaces alternately up and down

No more picturesque buildings were ever designed than these first primitive dwellings of our ancestors.

The pioneers crossing the mountains to the Mississippi watershed carried with them the memories of their birthplace and they also built log cabins, but in the new West, New Englanders rubbed elbows with Virginians and settlers from the Carolinas and the Northern type was modified by the Southern style with flatter roofs, mud chinked, and with log and mud built chimneys at times in place of stone. Abraham Lincoln was born in such a cabin.

In the dry, semi-arid Rocky Mountain country the cabin roofs became flatter still, and the trundleon and shake coverings were replaced by earth laid over poles sheathed on top with moss to keep the dirt from sifting through. The earth covering formed an admirable insulation from the cold and was perfectly suited to a country where it never rained long enough at any time to wet the covering through. In the Northwest and Alaska, flat pitched roofs are typical, even when not earth covered,

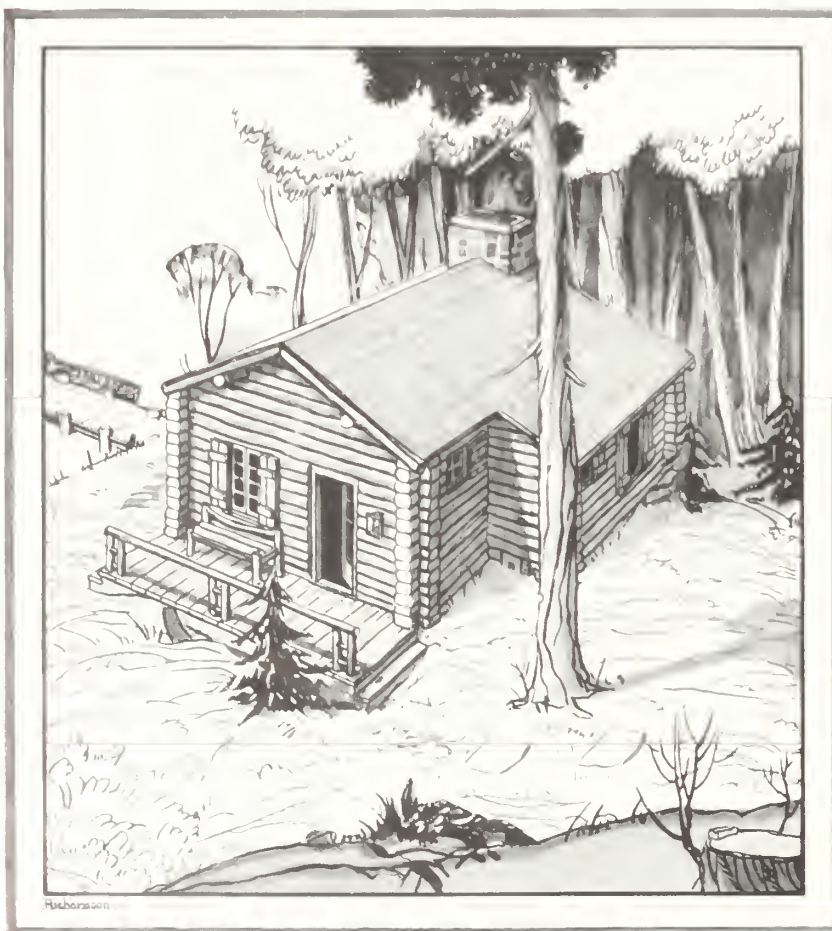
because they conserve fuel and heat. The occupants have no fear of temperatures of 60° and 70° below zero.

Log cabins have an appeal to us today for sentimental reasons and also because of their picturesque beauty. The intrinsic advantages of low cost and comfort are again recognized, and I look to see an increasing use not only by vacationists but also by suburbanites for year round homes. The growing demand for such residences has attracted the attention of some of our best architects to the special technique of log cabin construction and we now have a number of very capable men producing workable and charming designs.

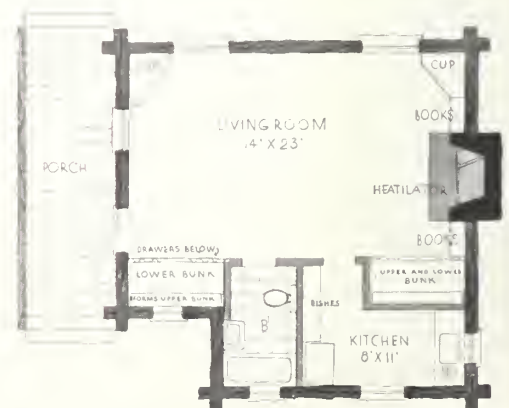
I do not mean to say that log cabins cost less to build than houses of flimsy frame construction, because this is not true. Experience, however, has shown that both first cost and maintenance expense are less for genuine log cabins than for other houses of an equally substantial type.

Proper design and construction are both essential if one is to have an enduring cabin that will last as long as brick or stone. All logs, for example, are not equally good for construction purposes. White Pine is perhaps the best readily available timber, though Spruce, Hemlock, Douglas Fir and others of the so-called "soft-woods" are also satisfactory. White Oak, Northern White Cedar, Cypress and sound Chestnut are all unsurpassed for lasting qualities, but not easily obtainable in suitable form in the East. The logs should be peeled and seasoned for a year or so in advance of their use, and protected against fungus and other forms of rot with creosote, which, colored brown, restores the natural bark appearance.

Anyone who has ever noticed log cabins built from unpeeled logs knows that the logs quickly deteriorate and decay. Boring



ONE ROOM, KITCHEN





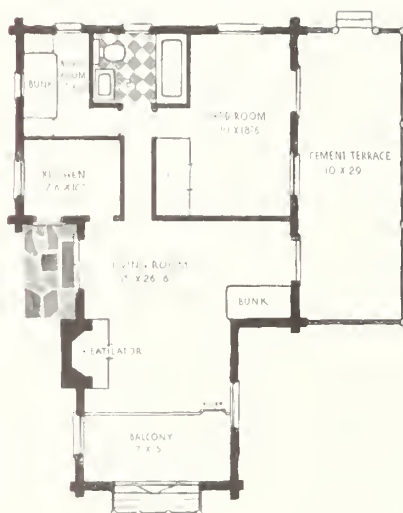
insects begin their ravages directly beneath the bark in the cambium layer. Rainwater gains access to the logs, and the bark keeps the moisture from evaporating. Fungi flourish, and in time the solid log disintegrates. Such, however, is not the fate of seasoned logs of the right kind, peeled and treated with wood preservative. A cabin built of logs of this character, so treated, will last for a century or more, in fact as long as the roof is kept in repair.

Logs are heavy, and except for the smallest cabins a continuous foundation of stone, concrete or brick is advisable. It is false economy, moreover, to put up such a building on piers as this ruins its usefulness for cold weather. With a continuous foundation and double floors the elements may be defied. Our ancestors accomplished the same result by banking their cabins up to the sill logs with earth, but this practice was bad because it encouraged rot in the lower logs and greatly shortened the life of the building. "Breathers", or small openings, should be provided in the foundation wall to guard against the dry rot which always occurs where there is no air circulation.

Precaution should be taken to ensure that the outside corners of the cabin are designed to prevent the lodgment of rainwater. There are half a dozen kinds of log corners in common use, but some of these are highly susceptible to rot. If cupped corners are used, the cupped log should be the top one, to serve as a roof for the log beneath. The process should not be reversed, as sometimes happens, for convenience in building. The corner, however, which is the more certain to prevent the access of moisture and, therefore, the most satisfactory, is the V mortised corner, where alternate logs end on the inner side against logs which run by. In this type of corner only every (Continued on page 62)



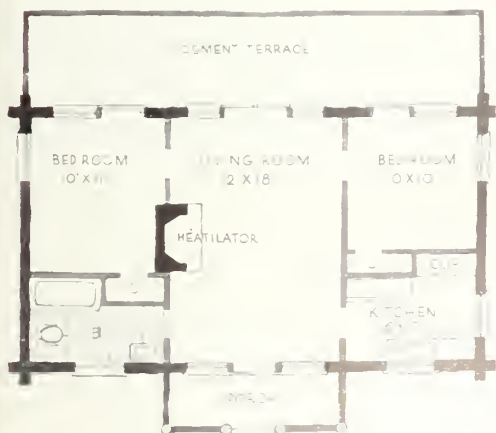
THREE ROOMS, GALLERY, KITCHEN



WHAT is probably the smallest practicable type of log cabin is shown on the opposite page. Excellent for week-end use by a young couple. Additions could easily be made later.

Above is a much more spacious cabin that provides two real bedrooms. The gallery is a picturesque feature that is also practical in that it can be used as a bunk-room when sleeping accommodations are strained.

Below is another four room cabin, laid out in symmetrical fashion with central living room running the entire depth, ending at a terrace. This type is less expensive to build than that above



THREE ROOMS, KITCHEN



## Spatter-dash—an old New England custom

By Alfred Easton Poor

It would make a very pretty story if we could truthfully tell how some early New Englander, grown weary of drab surroundings, decided to pep up his home with a few touches of bright paint. We could have him mix himself a bucket of paint and, mindful of the admonition always to begin at the bottom and work up, try the effect on the floor by sprinkling a bit here and there baptismal fashion. About this time artistic efforts might have been brought to a hasty conclusion by a gentle wife's reminder that the north acre still needed ploughing. And thus, we could say, was that fine old New England art of patter dash born.

History, however, recounts no such entertaining tale. As a matter of fact, there is very little to be found out about how this quaint custom came into being. Knowing something about the practical side of our ancestors' lives, as opposed to the esthetic, it seems most likely that the spatter- (or splatter-) dash floors were evolved to keep the mud that was inevitably tracked in, from showing up too badly, as it would have against a single color.

There is, of course, more to spatter-dashing a floor than holding up a brush and snapping blobs of paint off in a hit or miss manner. However it was done in the early days, quite a technique has now been evolved to assure best effect. As with every great or minor art, authorities differ as to the fine points, although the principal factors usually remain the same.

First of all, and this is of utmost importance, before beginning work thumb-tack old newspapers up each wall to a point at least two feet above the floor. (Of course if you want a spatter-dashed dado, don't do this—but we would advise against such a development.) Now lay on the ground color. Black, gray, blue, green or violet all are good ground colors to be spatter-dashed in white; or a pumpkin yellow ground spattered in brown may appeal. If the floor is old and drinks up the first coat quickly and unevenly, you will need to apply a second, when the first is dry.

After the first (or second?) coat is dry, apply a final one on a section of the floor about 4 feet square. When in beginning to dry the paint reaches a sort of gluey consistency (as differentiated from runny) the time is ripe for spattering. Spattering should always be done before base coat is dry in order that the spatter will amalgamate with the base and not remain on top to wear off. Applying the finish coat and spattering obviously must be done in sections. Don't try to spatter right up to each edge, but leave about six or seven inches clear, to be done with the next section.

The necessary implements for spattering consist of a round stick a foot-and-a-half long and about the thickness of a broom-handle and a very coarse paint brush or a long handled whisk broom. Dip brush or broom, withdraw making sure it is not so heavily laden as to drip. Hold stick firmly in one hand about two feet above floor.



Tap brush smartly against stick. Move along floor and repeat.

To be perfectly frank, some experts, however, insist that a much better method of procedure is to hold the brush firmly in one hand and rap the handle of the brush smartly with the afore-mentioned stick. Whichever method is adopted, we would remind the novice that the paint spatters up as well as down, and it is a wise precaution to wear old clothes or overalls when at this task. And be sure to hold a rehearsal in wood-shed or cellar before attempting to work out on the home floors. It will take at least a little practice to gain complete mastery of the art.

The residents of Cape Cod were not content with the plain spatter-dash but thought up distinctive variations of their own, such as shown by the sketches below. The leaf pattern is from an old house in Barnstable. Base coat is brown; spatter, dark brown and design black. "Thunder and Lightning," from a tavern at Dennis has a gray ground with thunder white, lightning in blue and spatter blue. It is claimed that these decorative designs were originated by children playing on the sanded floors when it was the custom to protect floors with sand. When paint replaced sand, these naïve designs were carried into the more enduring substance and thus preserved for posterity. Although this sounds a bit fanciful, it may none-the-less be true.

Along with spring-housecleaning, spatter-dashing is a yearly custom along the Cape. In this way the identical patterns and colors have been handed down from generation to generation in houses that date all the way from the 1600's—a veritable legacy in charm.



IN APPLYING spatter-dash the brush is usually held in one hand and tapped smartly against a stick held in the other. To the left are two designs painted on spattered floors. The leaf pattern is from an old house at Barnstable. "Thunder and Lightning," the second design, comes from a tavern at Dennis.





### Cap'n Bowles admires his spatter-dash

Among the goodly domestic customs of Cape Cod was that of painting the floor with spatter-dash or a succession of vari-colored spatters of paint over a ground coat. How this was done is explained in the text on the opposite page. Meantime, Cap'n Bowles, just home from China, smokes his pipe in the bosom of his family and admires his floor



## Genial German dishes to escort your amber brew

WHETHER they come from the North or the South, all Germans subscribe to one doctrine—that of good food, and the enjoyment of it. It is an essential part of their domestic philosophy, the backbone of their great hospitality. And what variety in German dishes! Though now a political unit, the Reich was originally formed from scores of individual states, each with its own customs, its intense sectional pride. So, what is sauce for the goose on the shores of the North Sea is by no means sauce for the gander in the home of the genial Saxon! To each clan its own delectable viands! And, since beer is preëminently the Teutonic beverage, many of these culinary triumphs are peculiarly adapted to be enjoyed with a stein of the foaming brew.



IN EVERY well-regulated German household, Sunday night supper starts off with "Heringssalat" and beer. On this foundation is then built up the following menu.

### SUNDAY NIGHT SUPPER

- Scrambled Eggs with Bueckling  
Cold Ham and Mettwurst  
Swiss Cheese, Pretzels, Pumpernickel,  
Fresh Butter and Radishes  
Kaesekuchen  
Coffee

To make herring salad (Heringssalat) soak two or three herring over night in milk or water. Remove all skin and bones. Cut into small bits. Add two soup plates full of cold potato, two tablespoons of cold beets, the same amount of sour apples, one dill pickle, all of these diced. A small onion finely chopped mixes well with the above. Season this combination with salt, pepper, oil, vinegar. After thorough mixing, moisten additionally with cream as this salad requires a lot of sauce. Strew finely grated beet, yolk of egg and white of egg on top and garnish with parsley.

STURDY, appetizing luncheon menus also can be assembled from foods appropriate to your 3.2.

### INFORMAL LUNCHEON

Linsensuppe mit Frankfurter  
Fresh Asparagus, Westphalian Ham  
Green Salad, Mainzer Handkaese,  
with Pumpernickel  
Apfelstrudel  
Coffee

*Linsensuppe mit Frankfurter* (lentil soup with Frankfurter) is made by boiling dried lentils, until tender. Season with chopped bacon, pepper, salt and chopped onion. Strain and beat to smooth, creamy texture. Add thin slices of cooked Frankfurter.

*Apfelstrudel* (apple cake). For ten people. Take 1 pound of flour,  $\frac{1}{2}$  pound butter, sugar and salt to taste, mix and add  $\frac{3}{4}$  cup of water. Mix thoroughly and spread so as to form thin sheet of dough. Make a filling of apples chopped very fine mixed with bread crumbs and raisins which have been browned in butter seasoned with cinnamon, sugar and lemon. Fill dough with mixture, roll and bake until crust is brown.

### ALSO GOOD WITH BEER

*Wiener Schnitzel* (breaded veal cutlet). Cut veal into slices half an inch thick for serving. Salt and pepper the meat. Dip into crumbs first, then into beaten egg, then into the crumbs again. Fry on both sides until well browned. Finish cooking slowly. When done sprinkle with lemon juice, garnish with  
(Continued on page 58)





ANTON BRUEHL

OPPOSITE PAGE. Three tiered glass jar for crackers and pretzels: Bergdorf Goodman. Natural colored stoneware jar: Fostoria. White Lenox china beer pitcher: Lewis & Conger. Glass pitcher with handle and ice compartment: Saks-Fifth Ave. Pilsener glass with platinum lines: Bergdorf Goodman.

ABOVE. Glass mug, pewter top; Pilsener glass: Abercrombie & Fitch. Fostoria goblet: Algonquin. Enameled glass: Alice Marks. Mugs: Lenox and stoneware; white china: Lewis & Conger. Beer jar: Abercrombie & Fitch. Glass: Alice Marks. Glass beer keg; barrel mug: Bergdorf Goodman. Maple bowl: Rena Rosenthal.

Now that beer is here —



**X + Y = Z, WHEN**  $x$  = present conditions  
 $y$  = a small expenditure  
 and  $z$  = a good investment

By Gerald K. Geerlings

**X**



For the one-too-many overnight guest in the summer cabin or weekend cottage, adapt the idea of a ship's upper berth to provide an extra bed. When not in use it can be stowed away. It calls for a removable corner post, four brackets fastened to the wall as shown above, two side members to hold the spring and mattress in place, and the curtains supported on a wire. Instead of a spring and mattress the principle of an army cot may be invoked, using a rectangular frame covered by sturdy canvas.

**Y**

Vertical post held by moldings on four sides at top, at the bottom by moldings on three sides and the removable peg on the fourth side. The cost without curtains, spring or mattress would be about \$10.



**Z**



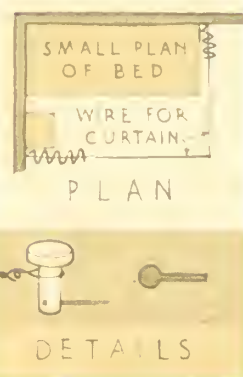
**X**



Screene for the living room couch-bed are not always wide enough, and they are prone to tumble over. Curtains suspended from a wire are apt to blow in the wind. This may be easily overcome by fastening the bottom edge of the curtain to rings sliding on a smooth rope. The end of the latter is secured to the peg contrivance shown at the right, which is slipped through a keyhole shaped hole in the floor and given a half turn to hold it. Placing the lamp out from the corner will avoid embarrassing shadows.

**Y**

This work can be done without professional help; the cost is inconsequential. Use any round peg cepped with a flat flange (perhaps of sheet metal) and with a hole for a nail in the other end.



**Z**







A good corner fireplace instead of the old wood stove is pleasant to look upon in good weather and a saving grace on sudden days. A simple mantel looks modern and costs the least. A spark arrester (piece of screen at the base of the flue) is vastly important in preventing chimney blazes. The flanking built-in seats will be prized locations for toe-toasters when the fire is going.

Y

Complete for one-story structure, varying in price according to local conditions, upwards from about \$150



Z



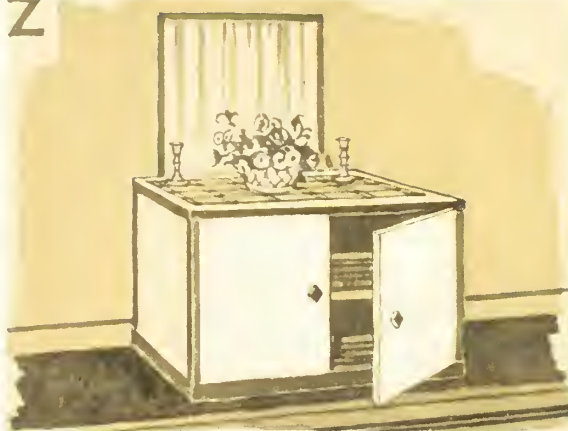
The weekend cottage or summer camp is usually servant-shy, and the steps between kitchen and dining room table are onerous. But out an opening in the intervening wall, provide cupboards or shelf under it, and many trips between the two rooms can be eliminated. The closed opening can be filled with a hanging or a door.

Y

Cutting opening, one day's work at \$10. Cupboards \$10 each. Shelf instead of cupboards can be erected by owner



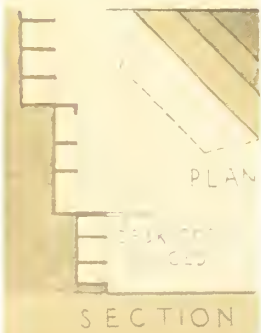
Z



Sometimes a corner is so hedged between doors and windows that neither a chest of drawers nor a desk will fit. The man about the house can build or have built a corner cupboard which will serve the combined duties of bookshelves, desk and bureau drawers. If the corner fireplace shown above is built, this corner furniture combination will compose a fitting complement. Ordinary chains can limit the lowered position of the desk top at a saving over pull-out supports.

Y

Suitable readymade furniture is well worth investigating. Otherwise, cost of cupboard: material, about \$10; labor, \$20



Z



This month these pages present practical and inexpensive solutions for summer cabin, weekend cottage and camp problems which are frequently met. Yours may be among them; if not, a descriptive letter to our Reader's Service will receive personal attention



## Living edges to complete the Rose garden

MUCH of the beauty of Rose gardens depends upon the plants that outline the beds and borders. These edging plants are valuable because they help to hide the bare earth around Rose bushes. More than that, they add infinitely to the intimacy and coziness of the garden.

First and foremost among the edgings are the Polyantha Roses, or what the English sometimes call Pompon Roses and we are apt to call Baby Ramblers. They are dwarf plants not over eighteen inches high that have a compact bushiness and delightful small flowers in many-flowered clusters that will bloom almost continuously throughout the Rose season. No other plant is able to put the Rose garden into a gayer, more flowery mood.

The Polyantha Roses are fascinatingly varied in color. There are pure white Polyanthas, such as Katherine Zeimet and Yvonne Rabier, particularly interesting for gardens reserved for white Roses. There is Marie Pavie. The flesh pink cen-

ters to the dainty waxy white flowers make this variety pleasing in association with other pink Polyanthas for edging beds of flesh-pink Hybrid Teas. There is Perle d'Or with the most exquisite little slender buds of light coppery-yellow borne on graceful loose sprays, and there is George Elger with lovely orange-yellow buds and delicate yellow flowers fading to white. These varieties are very charming with the rosy-yellow and coppery-pink Hybrid Teas that are so fashionable nowadays. The reddish-orange and bronze Eugenie Lamesch and Leonie Lamesch with bright coppery buds and flowers shaded with yellow are very unusual. They are very striking with yellow and coppery varieties. It is a pity they are now so difficult to obtain.

Then there are many pink Polyantha Roses. Cecile Brunner has miniature light pink flowers borne in graceful clusters. It is the old and much beloved Sweetheart Rose, sometimes also called the Fairy or Mignon Rose. Echo has large, open, frilled, light pink flowers very similar to the climbing Tausendschon. La Marne is a particularly lovely variety. The single flowers with frilled petals are vivid pink with bluish white centers. And Greta Kluis is deep pink changing to carmine rose. The buds are globular and the very double flowers are gathered in tight little bunches like old fashioned nosegays. The different pink varieties are charming when they are interplanted as an edging for beds of pink, rose pink and red Roses. Then there are the older and familiar bright pink varieties such as Mrs. W. H. Cutbush and Aemchen Müller that are still useful for bright and gay colored gardens. And there are many different red varieties such as the cherry-cerise Jessie and the geranium-red Orleans. These are more difficult to use effectively in a definite color scheme but they can often be intermingled to produce a joyous medley.

There are other plants that can be used either as a substitute for Polyantha Roses or to supplement the edgings that they make for rose gardens. First among them is Boxwood with its fragrant evergreen foliage. It is in keeping with many a garden whether the design is simple or intricate. It is particularly charming when it is allowed to grow freely in low billowy masses. Then there is *Daphne cneorum* with recumbent habit, tiny evergreen leaves and lovely rose-colored flowers. And there is Heather with its gray foliage and fascinating little bells. These plants make rather unusual but astonishingly charming edgings for Roses, but it is only fair to give a

By Elsa Rehmann

timely warning that they are expensive.

Again, there is Thyme, for instance, a favorite of old gardens. It has always been associated with old-time Roses but is just as lovely with newer kinds. It is an herb of low dense growth with small lilac or purplish flowers arranged in short terminal spikes. Its leaves are fragrant, particularly so when it is trodden upon or crushed. For this reason it ought to be allowed to spread its lovely irregular masses out into the paths. Another herb that can be used is Santolina, Lavender Cotton or French Lavender, as it is sometimes called. It needs to be used with care, to be really effective, but its silver-white foliage ought to be just right with gray walls, gray flagstone pavements and gray-touched evergreens in a tiny garden that has been reserved, perhaps, for yellow Roses.

Pinks are ever so pleasing as edgings for Rose beds. An edging of the ever-blooming White Reserve is keenly refreshing. An edging of soft-toned Pink Beatrix, especially when a few plants of intense pink are sprinkled here and there among them, is ever so sweet. An edging of the varicolored, fringed, summer-blossoming annual Pinks is most dainty. And such edgings are all the more enchanting when *Viola cornuta* or deep blue Lobelias are interplanted with them. Lobelias are, indeed, precious little plants covered over with deep royal blue flowerets that quite by themselves make delightful harmonies with Roses. The Violas, too, with their tufted little bushes and their dainty flowers, have a rare charm in combination with Roses. There are so many delightful varieties. Sometimes a single variety like the violet-blue Jersey Gem or the unique Pansy-flowered Sutton's Apricot can be effectively used and then again it is more interesting to have the different varieties intermingled.

An altogether different effect can be produced with edgings of the dwarf annual *Phlox drummondii* with its gayer bloom. The white and buff varieties, used singly or interplanted, are charming with white Roses. An intermingling of buff, apricot and light pink kinds is delightful with yellow and coppery-pink Roses. A mixture of bright pink and red Phlox heightens the colorful display of pink and red Roses.

Then, there is *Veronica repens*. Its deep rich blue flowers add a pleasing color to the June Rose garden; afterwards, the deep



**DAPHNE CNEORUM.** A charming little evergreen shrub, flowering spring and fall, that is excellent for edging in the sun



**DIANTHUS.** Another good plant family for edging Rose beds is the hardy Pinks, readily available in considerable variety



**BOXWOOD.** No other shrub used for edging quite approaches the appeal of the truly dwarf type of Boxwood, used formally



**HEATHER.** Given full exposure to the sun and somewhat acid, peaty soil, hardy Heather makes a lively evergreen edging



**PHLOX DRUMMONDI.** Its color range makes this low growing annual flower exceptionally good for present edging uses



**POLYANTHA ROSES.** Perhaps the best plant of all to form appropriate framing for the beds of larger growing Rose types





MAYNARD S. BIRD'S ROSE GARDEN, FAIRFIELD, CONN.



LOUISE PAYSON, LANDSCAPE ARCHITECT

green, flatly matted plants are a nice foil for colorful Roses. *Campanula carpatica* has delightful little tufts of prettily shaped leaves to which the delicate blue bells at mid-summer contribute a choice accompaniment to Rose bloom. *Nepeta mussini* blossoms several times through the season if the plants are sheared after each bloom. The delicate lavender-blue flowers are particularly lovely with soft pink, apricot, buff and coppery-toned Roses, but even when they are not in bloom the fluffy, soft, gray-green foliage makes lovely edgings for Roses. *Ageratum* has a summer-long bloom of lavender blue that harmonizes with all colors of Roses. For small beds choose the small-flowered variety. Its violet-toned buds in tight little bunches are ever so fascinating. For larger beds select the large-flowered, loosely clustered, taller varieties with a delightfully free growth.

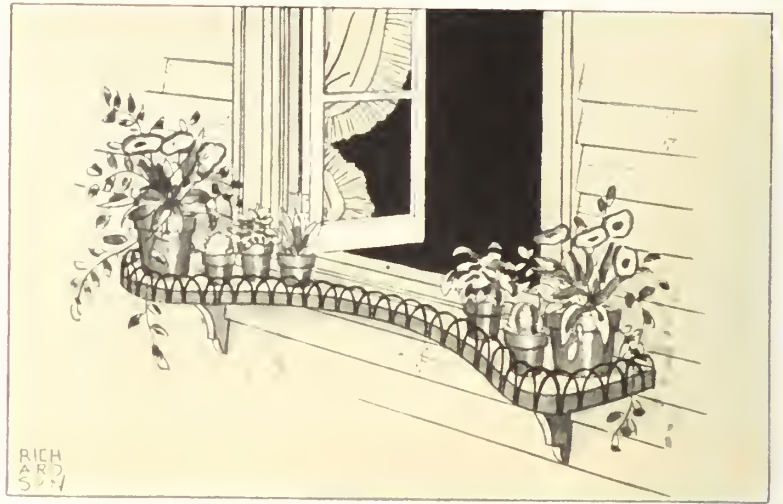
Then there are Verbenas. Their flowers have a rich quality that is charmingly in keeping with Roses. You can use them in single colors or in mixtures. Some gardens need purple Verbenas and those known as "blue shades", and other gardens require the livelier effects (*Continued on page 51*)

## Roses in the manner of the French



## Seven summer window gardens with painted shelves and pots

**P**AINTED white and used against grey shingles, the flower-pot bracket below is very gay with spring flowers. In design it consists of a shaped shelf with a low inclosure at each end and three central circular holes. Shelf is supported by shaped wooden wings.



**P**rim and gay, this wire-edged shelf recommends itself for a suburban house. White painted wire could go on a white shelf, or black or colored wire might be used on a shelf decorated with a colored edge.



**A** SIMPLE flower bracket for a cottage window has a painted and scalloped apron with wooden supporting brackets. The flower pots are set down into round holes that have been cut out of the shelf top.



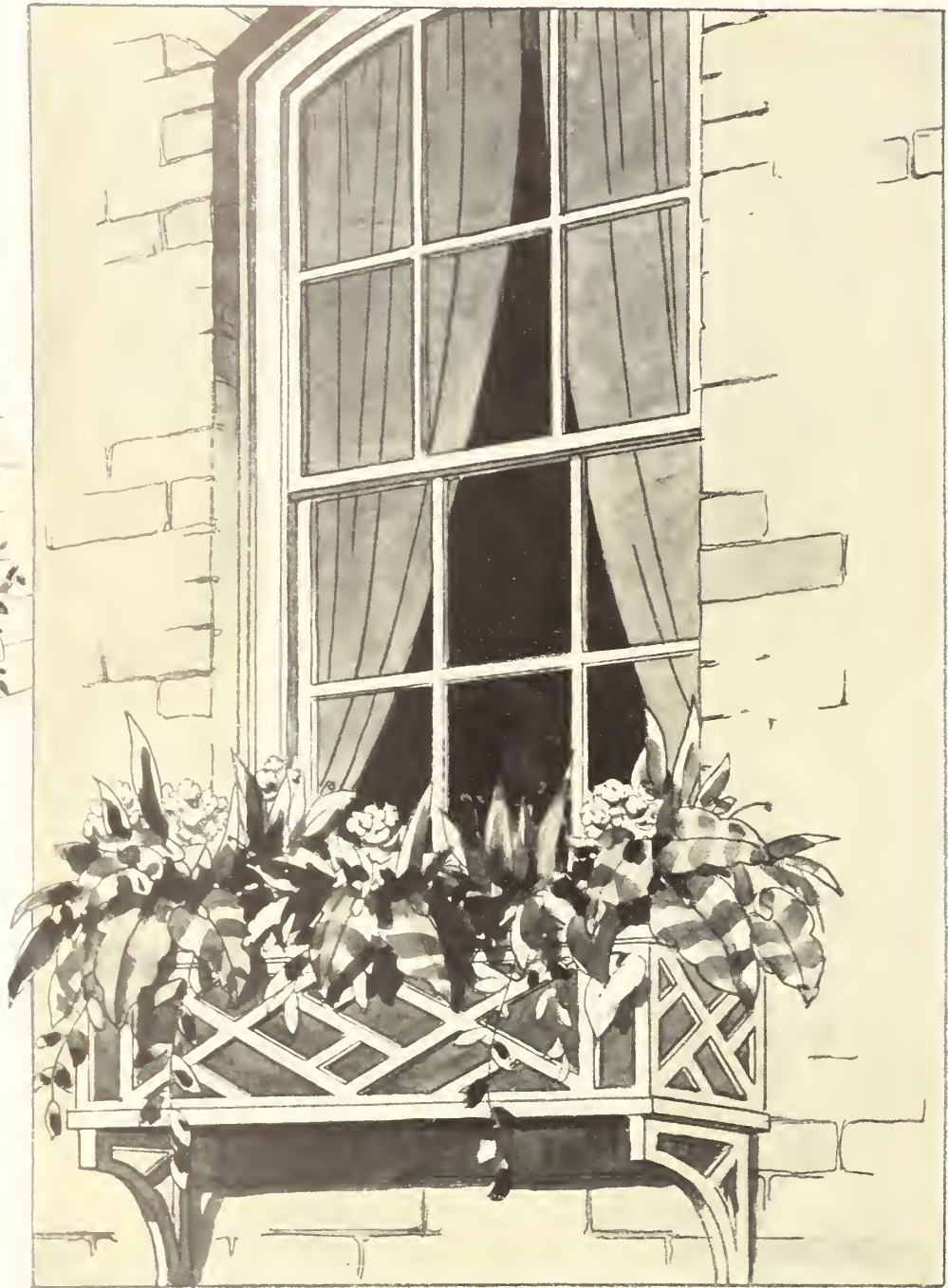
**M**ORE formal in type, the window box shown above should be used in town or on a large country house. Made from a variety of mouldings with a scalloped gallery, it would be at its best painted white.





DESIGNED for the simpler sort of farmhouses, this pair of flower brackets, reminiscent of the kitchen salt-box, would be attractive painted blue and used with yellow pots. Any carpenter can make them

THIS latticed box, suitable for a town house or a Georgian type of country house, is in the Chinese-Chippendale style. Painted white, it makes an attractive silhouette against terra cotta pots and green foliage



IN BLUE and white, this flower box would be delightful on a seashore cottage. The "whitecaps" are cut from a piece of  $\frac{3}{4}$ " thick white pine, painted white. The "waves" are cut from a piece of lattice and are painted a rich blue for contrast

THESE boxes and brackets are designed to take advantage of the decorative color and silhouette of the common flower pot. Where the terra cotta of the pot does not agree with the color scheme of the house, paint the pots any color desired





## Flower rooms for fastidious gardener and generous host · By Mrs. Walter Douglas



HYNDEN & L. NOLAN



M. E. HEWITT

It is difficult to conceive of a well-equipped country house without its flower room. Sometimes these are passage ways converted to flower arranging equipment, sometimes they are planned when the house is built or enlargements made.

The flower room at Glenalla was built as a connecting link between the old house and the new guest wing. After the work was started for the addition, to be joined to the house by a prosaic hallway, the providential arrival of *House & Garden* for that month carried such a delightful sketch for a flower room, that work was suspended on the hallway as planned, and the present flower room substituted.

Among its conveniences are doors leading into the garden on each side of the house, so that flowers are carried directly to this central distributing point. There are three cupboards for vases of all shapes and sizes and two open shelves. One is for an assortment of flower containers, the other for garden books.

Two wainscot cupboards contain a file of seed catalogues, folding flower boxes of assorted sizes, strong wrapping paper, green waxed paper, and stout green string. The boxes are heavy white cardboard, with pale green linings, and have the name of the farm stamped outside, also in green. These boxes are quite inexpensive when bought in quantities and so are gummed labels printed with the name and address of the sender; a great convenience for pasting on the well-wrapped parcels that one sends to more distant friends.

Sending off heaps of flowers is one of the great pleasures of having a garden. Their condition at the end of the journey is so largely due to the way they are packed, that one is well rewarded for simplifying the work that this entails by providing a supply of these necessities.

The sink with convenient high faucets is hidden from view when the doors next the stairway are closed on all the paraphernalia of scissors, knives, wire, and tin waste basket. Rubber gloves and apron hang inside the door. The walls are painted robin's-egg blue, and the window shades of glazed chintz are patterned in bunches of summer flowers. (Continued on page 65)





M. E. HEWITT

At the upper corner of the opposite page is a view of the well-equipped flower room in the home of Mrs. Charles Wheeler at Bryn Mawr, Pa. Walker & Gillette, architects

Below it is the window room and open vase cupboard in the residence of William Bristol, Jr., at Westfield, N. J., of which the firm of Bagg & Newkirk were the architects

Off the flower room at Glenalla, the home of Mrs. Douglas at Chauncey, N. Y., is a little enclosed garden where the cut flowers are kept in the cool shade before arranging

When the cupboard doors are closed, the flower room at Glenalla, shown above, is a delightful little sitting room between the house and the garden. Open, they are ready for work



In the home of E. H. McCarty in Lake Geneva, Ill., is this thoroughly practical flower room with sink and convenient storage cupboards. Mildred M. Moore was the designer

**Rooms that gather the garden's beauty**



## House & Garden's own Hall of Fame



LOUISE PAYSON



AGNES SELKIRK CLARK



ANNETTE HOYT FLANDERS



**Mrs. Clark** For the skill with which she follows her profession of landscaping into civic and park development fields as well as private estates. And also for her firm belief that true horticultural knowledge must underlie good design.

**Mrs. Flanders** For her broad grasp of horticulture, landscape design, architecture and practical engineering, and her ability to apply them to the creation of lovely gardens. And for that essential which no training gives—native genius.

**Mrs. Payson** For the soundness with which she applies to her gardens the principles of landscaping and architecture learned at Lowthorpe and Columbia, and for the sympathetic feeling for varying material which her work always shows.

**Mrs. Spring** For having played so great a part in developing the gardens, parks and street plans of Dr. Woodward's group housing projects near Chestnut Hill, Philadelphia, and for her garden achievements in the New England region.



ROSE GREELY



ELLEN SHIPMAN



ROMNEY SPRING



## Better screens and Venetian blinds

SINCE windows and doors are so prominent a feature of the exteriors of all buildings, it is essential that their appearance be made as attractive as possible. In this connection, such accessories as screens and Venetian blinds are important factors.

Until a few years ago, screens were just screens—nothing more. Four-sided bulky frames of wood with metal wire or mosquito netting tacked on—anything to keep out unwelcome winged insects. Each year of their life they were rewired, patched or painted. Screens were merely one of the necessities of life and looked the part. Today, screening of homes has become a creative and practical art requiring a specialist's skill, and many of the large screen manufacturers now maintain an advisory service to analyze the window problems of individual home owners. Both inside the house and out, screens now blend into the decorative scheme.

MORE important than screens from the decorator's point of view are Venetian blinds, a popular window treatment of the past which has recently returned to favor. While screens are a provision for admitting air without allowing disease to enter the home on wings, Venetian blinds temper and diffuse the light and insure absolute privacy. Their present popularity is largely the result of mechanical improvement.

Great strides have been made within the past few years in the development of screen cloths. Screens of steel wire have been most widely used because of their cheapness. However, their replacement costs have been so great, owing to the fact that they only last one or two seasons, that more sturdy metals such as copper, bronze, aluminum and monel, although more expensive in the initial cost, are finding wider acceptance.

Service given by screens depends on the resistance of the wire to the destructive action of water, moisture and wear. Steel and iron meshes are being specially treated by manufacturers with paint, enamel or lacquer, or galvanized to protect the surface. Copper and bronze resist corrosion and will give long service. Aluminum, also rust-resisting, has strength and ruggedness required for permanent screening. Monel metal, widely used in industry, although more expensive than any other screening cloth, is recommended under conditions of exceptional exposure—as on the sea coast or in sections where there are excessive amounts of coal smoke or chemical fumes. Many screen authorities recommend giving

screen mesh a coat of varnish at least every two years. This is especially important in a salt air atmosphere.

For general use, screens are made in three different sizes of mesh. These are designated by the number to the inch—as 14, 16 and 18 mesh sizes. The size 14 will exclude flies and larger insects; 16 will keep out mosquitoes of ordinary size; while 18, the finest, will exclude gnats and other tiny winged creatures.

Formerly, little attention was given to the use of carefully made screen frames. Now, however, carefully constructed frames of wood or metal are used with the more lasting screen cloths of today. To be effective, screens should fit snugly and be sufficiently stiff and well-braced to prevent twisting or warping. Screening should be drawn tightly over them and so secured that it cannot easily be removed. Newer than the metal screen frame is the roll screen, in which the wire cloth is not held stationary in a frame, but is fastened to a roller and wound or unwound around it in the same manner as an ordinary window shade. It is designed for both casement and double-hung windows and when installed at the time of building a house, may be completely concealed.

With reasonable care, screens of strong, rust-proof metal will last a lifetime. All types, with the exception of the roll-type screen should be taken down in the Fall, cleaned and put in a dry place for the Winter. One Winter's exposure is equal to two or three seasons of hard wear. To facilitate rehanging in the Spring, each screen should be marked according to the window or door to which it belongs.

VENETIAN blinds which materially lower room temperature in Summer by admitting refreshing breezes while excluding the sun's rays, may be used all year round in place of window shades, especially where they form a part of the interior decoration. Mechanically, these blinds are ideal for any room in the house, operating noiselessly by cords on ball-bearings. By merely pulling the cord, they will fold up or roll down easily. One of the most important improvements in the modern version is the adjustability of the slats which may be tilted at any angle and as easily brought back into place.

Wood and metal frame screens and roll screens together with Venetian blinds represent the output of the Kane Manufacturing Company. One of the newest developments of this firm is a folding screen which introduces an entirely new principle in

By Elizabeth Hallam Bohn

screen design. The screen itself is completely assembled with no fitting of parts required and can be installed and removed from the inside. It covers the entire window and hangs from hinges at the top—then locks in position at three points. Since it folds horizontally at the center, it allows for the operation of the window sash and can be fully or partially opened without fear of closing. It is made with bronze wire cloth and galvanized steel, bronze, or aluminum frames.

The Venetian blinds made by this company have slats made of cedar or basswood which do not split, crack or warp. A unique feature is a support which prevents sagging at the center when the blind is used in a large opening.

THE Chase Brass and Copper Company is known the world over for its screen cloth, specializing in pure copper and bronze mesh. The latter comes in bright and antique finish. They recommend bronze as superior to copper because of its strength and springiness. On attic windows and other inaccessible places, it is possible to leave this screening out the year 'round. This firm also manufactures copper tacks and brass escutcheons designed for fastening screen cloth to wooden frames.

Venetian blinds built by the Bostwick-Goodell Company are of the best materials and in every hue of the rainbow. Alternating slats of different colors, such as silver and gold, or lavender and blue, may also be had. The tapes too are dyed or faced to harmonize or contrast with draperies and other surroundings.

The Higgin Manufacturing Company, Inc. makes an extensive line of complete screen units for windows, doors and porches with wood or metal frames and covered with the best types of screen mesh. One of its newest developments are rolling screens designed especially for outward swinging casement windows. These are installed permanently and inconspicuously as a part of the window itself. Worthy of mention are their ornamental sliding screens also designed for casement windows. This organization also makes excellent screen doors as well as Venetian blinds.

During the past year the Hough Shade Company has produced an automatic locking device for (Continued on page 60)



## Productive gardens for the unemployed · By Cyrus McCormick, Jr.

A MAN walked down the grassy alley between the gardens. He came slowly, carrying a heavy bundle of Beets, their red roots in front of his arms, green tops trailing behind him. Behind him, a mile away where the city sweltered in September heat, a factory chimney rose gaunt and lifeless. Like the man, it was unemployed; but the man was whistling as he passed us.

At a little distance three other men followed. One was clumsily balancing on his hip a bushel basket filled with ripe Tomatoes. The second, a giant in a slight undershirt, was bearing a knobby sack on one shoulder and his coat slung negligently over the rippling muscles of the other. The third was carrying a pair of bulging paper sacks. These men, too, were unemployed.

As they passed us, the radio loud-speaker on the tool shed roof blared forth news of the Cubs. They stopped and the big man said something about baseball being a

waste of time; those players ought to be gardening. "Hub," said one of his companions, "I don't know. They've got jobs. And what about that three-bagger you knocked last Sunday?"

The Superintendent called out, "Hey, Joe, what you got in your bag?"

The big man grinned. "Lots," he said, "wanna see?"

He put the sack tenderly on the ground, undid the string around the mouth, and poured out his wares. Beets and Carrots and Kohlrabi and a few Potatoes. He gazed at the vegetables tenderly as if he loved them.

"Lookit, boss," he said. "Them Potatoes is bigger than the foundry got. This is just like shooting fish! Say, boss, is the shop gonna open soon?"

He did not expect any answer. Business was dead and he knew it. But there was no despair in him now. Unemployed or not,

he knew he had enough food for the winter.

A year before that afternoon, another man and I had wrestled with the problem of the men in a southern saw mill who, because of the depression, would soon be unemployed and without support. It was easy, in Mississippi, to plan gardens where they could produce greens and, perhaps, an income from truck for sale. But when people came to me, the former boss, suggesting that gardens for the unemployed might be started in Chicago, too, I doubted. Where in a city could you get land enough, or how would artisans accustomed to meat and bread and cans take to fresh vegetables? You might do such things in small towns where fields were not too far away, but you could not grow potatoes in asphalt streets or cinder yards.

Desperate with the horror of unemployment, the Company faced the problem. These men carrying sacks of fresh vegetables down the grassy lane between acres of gardens a year later were the answer. The unemployed still lived on their crowded city streets, but they had found out how to grow their own food for the winter.

The system whereby five thousand gardens in Chicago have produced vegetables during the summer of 1932 to feed unemployed men is a simple one. Perhaps it is not a perfect system—yet—but it is a fair start along what may well become the ultimate highway of industrial relations. The Company itself has applied it with equal success to the out-of-Chicago



ONE OF THE INDUSTRIAL GARDENS

THE PHOTOGRAPHS on these pages, taken last summer, are conclusive evidence of the success with which industry in the Middle West has undertaken the plan of enabling families of the unemployed to raise much of their own food. The start outlined in the accompanying text has broadened into a country-wide movement the value of which goes far beyond the production of edible crops by those who otherwise might be standing in bread-lines



PART OF THE HARVEST



factories. Other companies have adapted it to their own situations. Still other companies have installed plans of their own. All of them offer continuing and widening possibilities.

In the plan I saw in successful operation, there are no limitations an unemployed worker must meet to qualify himself as a gardener, save only that his service record must show five years on the payroll. Anyone, whether he is working short hours or is totally unemployed, may garden if he so desires. Part time work is now in vogue throughout American factories. On an average it may give a workman twenty-five or thirty hours per week and it allows him to cling to the minimum of subsistence; but obviously it will not sustain the so-called American standard of living.

Therefore it is desirable for a man so situated to reduce his cash outlay for food by raising vegetables. To an unemployed man who has no cash except what he may draw as a loan or as direct relief, food production in any form is a necessity. Vegetables from gardens are not as good as pay from jobs but they are better than soup in bread lines.

When the winter of 1931-32 in Chicago melted into spring, the Company sent out the call for gardeners. Five thousand men answered. They were shop men, men from the foundries, the forge, the machine shops, the assembly rooms. They knew nothing about truck gardening or any form of (Continued on page 63)



TWO TYPES OF GARDENS



A GARDEN TRACT NEAR THE FACTORY





J. W. BROWNELL

It is a mistake to think of Mulleins merely as annoying weeds, for some of them have real garden value. From top to bottom on this page we see *V. densiflorum*, *V. blattaria* and *V. olympicum*.

WOOLLY Mullein leaves are well set off by the white blossoms of *Arabis flabida* fl. pl., as shown at the top of the opposite page. The lower photograph opposite is of *V. hybridum*. Miss Willmott.

## Meet the Mullein, a weed that makes good

By Louise Beebe Wilder

CERTAIN plant families are conspicuously and unaccountably neglected by American gardeners, amateur and professional. In the forefront of these are the Mulleins or Verbascums. Perhaps the reasons are not far to seek. As gardeners many of us have not yet begun to cultivate that power to take pains that is the part of a good gardener no less than of genius. And Mulleins, though they are so easy to grow, do nevertheless cause us some trouble because most of them are biennial by nature, and even those designated as perennial are short-lived unless grown in light, poorish soil, well drained and in fullest sun.

We do like, the majority of us, to see the same dear flowers lit up the same dear faces (if I may take some liberties with the poet) in the selfsame places year after year with little or no trouble to us, but we are continually left in the lurch by Mulleins if we have not been forehanded enough to keep a number coming on in seed beds to take the places of the departed as we must with Foxgloves and Canterbury Bells. We are resigned to the behavior of

these two famous biennials, but we have not yet got round to putting up with like idiosyncrasies in Mulleins. Nurserymen in particular will have no truck with such unstable wares, though I know one (more power to him) who lists five of the best kinds in his catalog and I shall be glad to give his name to anyone who will write and ask me for it.

Moreover, we are afraid of that word "weed," and the name Mullein in the mind of many of us is synonymous with this outlaw term. Weeds, it might be said, are Nature's sins of commission and we as a nation are pledged to blot out sins—of commission rather than of omission. Hence we do not countenance weeds. But if anyone with an eye for line and color can view without interest a raw roadside cut rescued from blatant hideousness by the intervention of the amazing dignity and beauty of crowding towering stalks of what we are pleased to call our native Mullein (*Verbascum thapsus*), it is difficult to think that he himself is not a sin of commission on the part of improvident Providence.

But to begin at the beginning: The name *Verbascum* is an old Latin one that I read was originally *Barbascum*, meaning bearded, because of the bearded stamens. The origin of the common name Mullein I do not know for certain, but it is very old. Early writers spelled it variously Moleyne, Molleyne, Mollen, Mullen, and Lyte also gives Wolleyn or Wulleyne, and as Gerard says "Mullein or rather Woolen" it seems these names all derive from the characteristic woolliness which marks most of the species.

Mulleins inhabit Europe, North Africa and western and central Asia—America only by adoption. We have no native Mulleins despite the prevalence all across our country, north and south, of *Verbascum thapsus*, *V. blattaria*, the pretty little Moth Mullein, and others. Not all are suitable for garden decoration though I never saw any that lacked a decided decorative quality such as is possessed by *Thapsus* of the scarred roadsides. Garden plants are required to hit you in the eye, so to speak, before they are admissible, and *V. thapsus* has a stingy way of opening its blossoms one by one or a few at a time, and so this plant so aptly called High-taper is not fit for garden circles. So, too, the Moth Mul-







lein, *V. blattaria*, for all its quaint charm of slender stalk set with round yellow or white blossoms, is a bit too wayward, too nonconforming to garden standards, though a pleasant enough companion when one is on the loose, so to speak, after escaping from trim garden ways to the freedom of the countryside with the "key of the fields" in one's pocket.

But for the strictly garden-minded there are plenty of Mulleins, though of all of them it must be said that they have the look of things but once removed from the wild, not untidy, not gauche, but affinitive certainly with free spirits. In England a race of hybrid Mulleins in beautiful and unusual colors has been developed but that we may not have them goes without saying, so we need not dwell here on the tones of cinnabar-red, of buff-terracotta, of bronzy yellow that they display, but had better turn our attention to what is still within our reach.

Mulleins are essentially of the summer months and for the most part they grow tall—from five to eight feet. In these two respects they are extremely valuable to the gardener. The inflorescence is either in a long spike like a candle, or in the form of a candelabra, with many branching arms, and the color most commonly displayed further carries out (*Continued on page 61*)





## The Gardener's Calendar for June

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

## SUNDAY

- ☾ First Quarter on the 1st day of the month, 6 h. 53 m., morning, in the East.
- ☾ Full Moon on the 8th day, 0 h. 5 m., morning, visible in the West.
- ☾ Last Quarter of the moon on Wednesday, the 14th day, 6 h. 26 m., evening, in the East.
- New Moon on the 22nd day, 8 h. 22 m., evening, to be seen in the West.
- ☾ First Quarter on the 30th day of the month, 4 h. 40 m., evening, in the East.

## MONDAY

## TUESDAY

## WEDNESDAY

## THURSDAY

## FRIDAY

## SATURDAY

4. A top dress applied to the lawn now will encourage root action that will help the grass to resist the dry weather to come later. There are several good standard materials which may be used in this way, providing both plant food and irrigation for soil improvement.

5. Tomato, Cucumber, and Melon, as well as other garden products, should be sprayed with Bordeaux mixture. Keep a close watch, too, for evil insects, which, if allowed to multiply, may ruin the crop in a short time.

6. Now is the time to top cuttings from the Asparagus bed. There are other vegetable cuttings available, and the plant must be allowed to mature a fair number of stalks so that the root can store up energy. Keep the top cuttings dry during the summer with beetle pod on.

7. It is good practice to pinch the tips of the budding plants frequently. The water can then develop more quickly and in better form. Not all plants are improved by this treatment, but the experiment is worth trying on any kind of which you have a good supply.

1. Chrysanthemum cuttings of the greenhouse types, if rooted now, will make fine plants and when bedded out will make 3' stems with good sized flowers for late fall. They must be kept growing without check, however, else they will be likely to prove disappointing next autumn.

2. Lettuce of the various heading kinds will frequently run to seed at this season of the year, as a natural result of the hot summer weather. Boards or some other covering material placed over the plants will reduce the loss by giving shade during the heat of the day.

3. Thinning of all kinds of seedlings should be done when plants are small and before the roots are interlocked, or numerous desirable plants will be removed in the process. This applies to flowers no less than vegetables and is vitally important to ultimate success.

11. Carnation for planting in greenhouses for bloom next winter should be pruned with the clean shears if there is any sign of rust or any other disease. All types of greenhouse plants during the summer must be watched to see that they are getting the right amount of light.

12. Tall growing flowers like Daffodils, Larkspurs and Delphiniums should be supported with stakes before any heavy rain comes. Support them with stakes or other material which will not harm the plants. They should be checked up to make sure they are doing their work properly.

13. All the beds in the garden should be covered now. Frequent rain will be quick to order and avoid making a number of unsightly spots which will mar the smooth surface of the garden. The same advice of covering applies to paths and flower beds for low edges.

14. Azalea, Genetia, and other shrubs should be pruned out to bed out of the garden. They can be well provided with water. There they should make considerable growth and be ready for the time when they will be brought in for the autumn.

15. In the wild flower garden, don't forget that the acid soil plants should have the right mixture to protect the fruit from the parasites and fungi. As the requirements of the different kinds vary somewhat, consult the spraying tables in any good book on fruit growing.

16. Fruit trees at the producing stage should be sprayed regularly with Bordeaux mixture to protect the fruit from the parasites and fungi. As the requirements of the different kinds vary somewhat, consult the spraying tables in any good book on fruit growing.

17. Care should be taken with all newly planted hardy tree and shrub stock that it receive a thorough soaking not a mere sprinkling of the surface soil. When water is applied there should be enough of it to penetrate at least to the bottom of the normal root run of the plants.

18. The climbing roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Incidentally, if you are not familiar with the fine new climbing varieties which are now available, such as Blanche, you really ought to look them up.

19. Sow now Kale, Brussels Sprouts, Cauliflowers, Celeriac, and Cauliflower for late season crops. When large enough to handle, these should be transplanted and set about 4 or more apart. In determining the distance for the different kinds, think of their mature size and avoid crowding.

20. If plants are infested with aphids, spray them with three times as much as usual. If the aphids multiply rapidly, it is neglected and or you weaken the stock of a plant by sucking out its juices. Only a contact spray on their soft bodies will kill them.

21. Plant the onion through the center of the row. The onion should be top dressed with a good fertilizer to maintain their vigor. Continued flower bearing will be a heavy strain upon any plant and it will be a good idea to remove the onion from the food supply in the fall.

22. It is a good plan to go over the Tomato plant about this time, reducing the quantity of unproductive foliage and supporting those left to carry the crop. For the maximum quality of fruit plants pruned to a single main stalk and supported by individual stakes are best.

23. Spray the Potatoes thoroughly with arsenate of lead at the first appearance of the destructive Colorado beetle. Kill the plants when they are in flower. This is one crop that must be kept growing steadily during the early season while the weather is good, else its yield will be disappointing.

24. Onion maggots are very destructive at this season. It is good to top dress the soil along the rows with soot, lime, tobacco dust or hellebore to keep them in check. If you let them get really started it will be impossible to eradicate them before the crop is ruined.

25. Soak the soil thoroughly when it is necessary to resort to watering the vegetable or flower garden. Late afternoon or evening is the best time for this work, as evaporation then is less than when the sun is high and the water will have a chance to soak in more deeply.

26. Look out for the late frosts. Go over the plants each day with a can of kerosene in one hand, shaking the flowers, and carrying the insect to fall into the kerosene. There is probably no spray which will really destroy these pests without injuring or killing the host.

27. The trees should be gone over carefully now, reducing the quantity of the fruit by about one half. Larger and better fruit will be the result. This advice applies especially to the dwarf varieties, whether a puffer or ordinary form, which are so desirable for small ground.

28. Corn, Beans, and Cucumbers should be sown twice this month so as to prolong the crop season as much as possible. Interplanting may be resorted to in many cases to increase the yield of a moderate sized piece of ground. If desired, the cucumber can be sown on a trellis.

29. Be sure you keep the Lima Beans and Peas properly supported. The Peas, taking with brush or wire netting and the Lima by tying in to their poles. To neglect this precaution is to risk losing much of the crop through the vines sprawling to say nothing of breakage by wind.

30. Scatter a mild fertilizer on the ground around the stems of Potatoes, Celery, Tomatoes, etc., working it well into the soil with a hoe. These crops withdraw a good deal of nourishment from the soil, which needs to be at least partially replaced during the growing season.

## Old Doc Lemmon knew Wyndham long ago

"I see by the county paper that more'n a billion gallons o' water are goin' to waste ev'ry day over the spillway o' the big Wyndham Reservoir dam, whut with all the rain we hed this spring. 'That's a sight o' water, an' I reckon mebber the time may come when the folks in all them cities where the pipe lines run to will wisht they hed it on tap. But whut come to my mind when I read the news warn't so much the number o' gallons lost, nor all the men an' women an' children that could 'a' used 'em for drinkin' an' washin'. No sir, my thoughts run a lot further back than that—clear back to the days afore the dam was thought of an' the Wyndham valley, 'stead o' bein' a lake seven mile long, was the peacefulest stretch o' farmin' land ye ever see.

"It's a matter o' more'n two hundred year, I calc'late, since the fust pioneers settled on the fat bottom-lands between them hills an' started in to bring 'em under cultivation. Strong folks, they must 'a' been, judgin' by the size o' the rocks they piled into walls in clearin' the land an'

the adz-squared Oak timbers thet went into their barns an' houses. Good folks, too, for they built a tall steepled white church an' after whiles there growed up around it one o' the ca'mest leetle villages I ever knowed. Clean picket fences with Lilocks growin' back o' 'em, a grist mill, a general store, hoss buggies hitched at the roadside, shade from big Elm trees, dogs asleep on their sides in the sun—all the big an' leetle things, the hopes an' disappointments, the beginnin's an' endin's, thet made the old American life whut it was.

"Wal, time went on an' fashions changed an' as the rows o' gravestones in the buryin' ground beside the church got longer there growed up away to the s'uth'ard the biggest cities in the State. Strangers begun to stop over in Wyndham to fish for trout in the big crick thet come down through the valley, an' bye-an-bye the rumor got around thet all the land was a-goin' to be bought up for a reservoir an' ev'rybuddy'd hev to move out. Fust-off I didn't b'lieve it, for some-

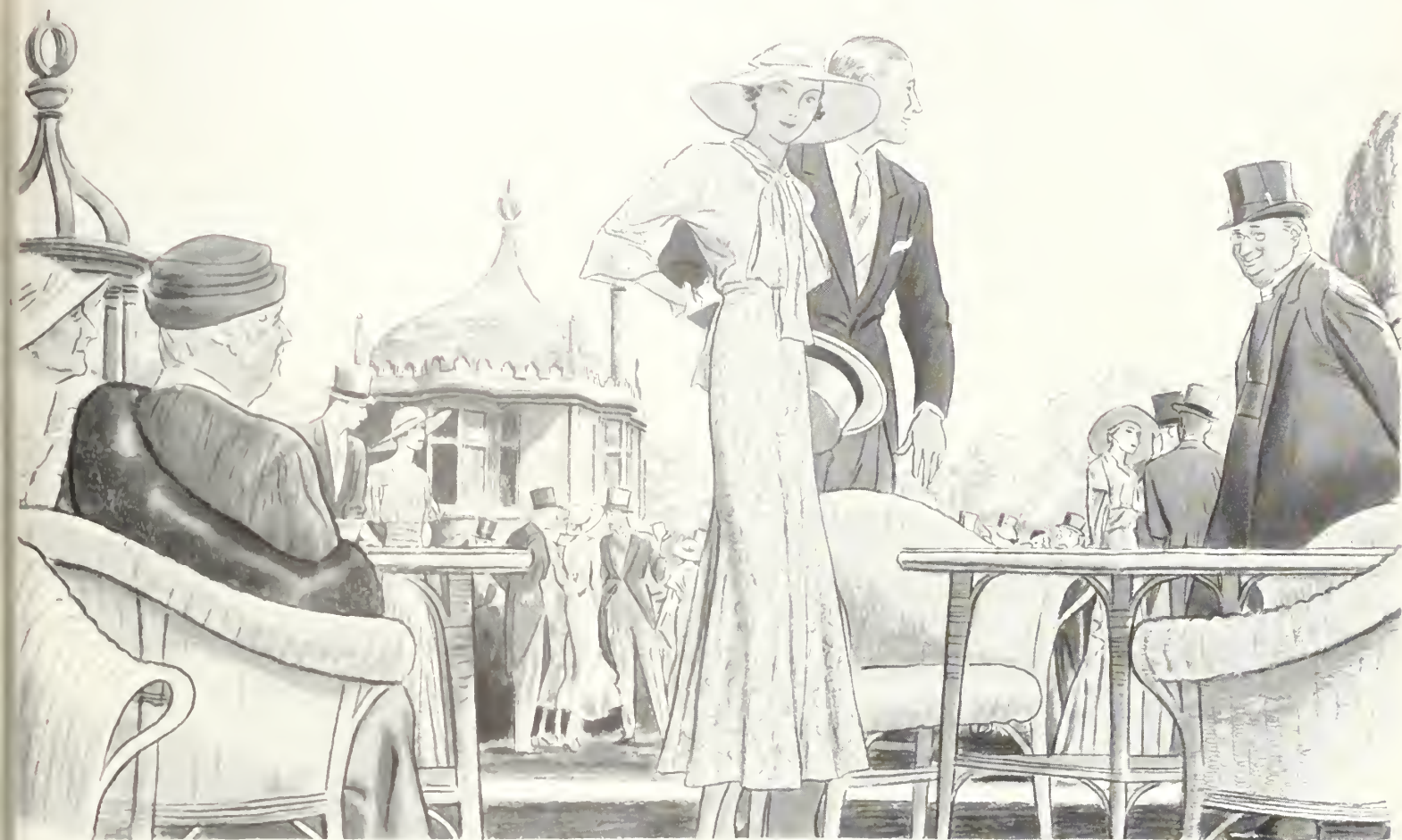
how it didn't seem right to wipe out a hull village thetaway. But when the surveyors begun runnin' lines, an' later the condemnation fellers got to payin' out the settlement money, we all knowed it was true enough.

"Wal, things moved purty fast, then—work on the big dam, an army of Eyetalians tearin' down empty houses an' fellin' trees thet hed stood for a hunderd year an' more, farm wagons loaded with furniture creakin' away acrost the hills. In a couple years the old village was gone, lock, stock an' barrel—all except the stone walls around the fields. Then the water begun to rise an' covered up even them.

"Today there ain't sign nor sound o' whut lies hidden under thet shimmerin' blue-green lake. Once ag'in the city hes reached out an' took whut it wanted, an' paid, an' figgered thet ev'rythin' was all right. But it couldn't take away the mem'ries o' them thet lived in Wyndham village for five gen'rations, for them things can't be bought off with all the money in the world."



# How the English Woman protects her soft, Gardenia skin



CLEAR and cool and gardenia-smooth, the Englishwoman's complexion is like some pink-and-ivory-petaled flower, exquisite and rare. And she cares for it as she would her most precious possession. She will use only the finest preparations that the world affords: these English Lavender things from Yardley of London. . . . Yardley's English Lavender Soap, to give her skin the gentle stimulation that it needs, morning and night. English Complexion Cream, a cleansing

cream; a nourishing cream, to be left on at night; a powder foundation in the morning . . . and a marvel of efficiency along the entire line of duty (white magic in its decorative pot).

And finally, Yardley's English Face Powder, delicately perfumed with Yardley Lavender. It will give you more than you had ever hoped for from a powder. It is so light, it will cling for hours; so luxuriously fine (like delicate, tinted mist); so subtly shaded that only the

touch of your fingers and the richer, softer finish of your skin will reveal that you have used a powder at all. Truly a cosmetic miracle!

And because we cannot tell you here of all the Yardley series, we have made up a booklet, H-6, "Complexions in the Mayfair Manner." Won't you write for a copy? It's free. Yardley & Co., Ltd., 452 Fifth Avenue, at Fortieth Street, New York; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.



BY APPOINTMENT TO HER MAJESTY



THE QUEEN OF ENGLAND

Yardley's English Face Powder, to leave your skin with a velvety bloom. In six new shades, including *English Peach*, a warm and becoming rachel with a trace of pink. \$1.10 for a large box.

Yardley's English Complexion Cream, cleansing cream, skin food, and powder base; and Yardley's English Lavender Soap. The cream, formerly \$1.50, now \$1.10; the soap, 35 cents a cake; bath size, 55 cents; guest size, six in a box, \$1.05, or 20 cents singly.

Yardley's English Lavender, the best-loved fragrance of all. The national English perfume, it is treasured throughout the world. In varying sizes, from \$1.10 to \$15. The bottle shown, \$1.10.

## YARDLEY'S ENGLISH LAVENDER





### TO FOREVER MARK THE WAY . . .

There is no event in life quite so important as the wedding. As such it is deserving of all the dignified atmosphere with which it is surrounded, and every detail in its celebration is worthy of meticulous attention. Of these, none reflect more distinction than the quality and character of the wedding papers. Crane's Fine Papers confer this distinction with that grace and assurance that comes from more than 150 years of making fine papers.

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*This careful attention to detail decrees the use of a fine paper of substantial weight, with inside and outside envelopes. For the wedding invitations and the announcements Crane offers Crane's Kid Finish, soft and velvety, in Crane's new Naturel, a warm white shade, in four correct sizes. For informal use and brides' notes, Crane's Parchment, which has the feeling of highly finished doeskin is much in vogue, as is Crane's Colonnade for new house stationery, to be used by both the bride and the groom.*

Crane's Fine Papers are sold by the best stores everywhere.

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THE 3

### Bedspreads for summer

Take a sports supplement the bride's selection of bed linen on pages 24 and 25. In the upper left corner, White applique design on blue muslin. McGilchrist Center top, left to right: Applique deep blue and yellow stripes and small flowers on natural crash; a constellation of white stars on blue muslin; red and white applique flowers on natural crash; Snow-Lincoln-Guild Blue and white candlewick spread in all-over square motif; McGilchrist Lower top: Diamond design carried over in the candle on white cotton; Lord & Taylor Green ox-green design on white; McGilchrist Red stripes on cream crash; Mosse

### German dishes to escort your amber brew

(CONTINUED FROM PAGE 40)

*Red Cabbage.* Cut one small red cabbage in shreds, place in colander, place in pan, pour boiling water over cabbage and let stand for ten minutes. Heat two tablespoons of fat, add cabbage seasoned with salt and pepper. Let brown well, cover and simmer ten minutes. Cut up two soft apples and cook separately in a cup of water, quarter cup of vinegar, one tablespoon of sugar, a quarter cup of raisins until apples are tender. Sprinkle a tablespoon of flour over cabbage, add to apple mixture and cook a few minutes more. Serve very hot.

*Klops.* Mix one pound of chopped beef, seasoned with salt and pepper, with the yolks of eggs, and one quarter pound of fresh bread crumbs. Melt a large piece of butter, add finely chopped onion and let onion cook until tender but not brown. Mix all these ingredients well. Then add the whites of the eggs beaten stiff. Shape the mixture into little balls; place in a casserole and cover with two cups of stock. Cook ten minutes, turning the meat once. Take out. Add to the gravy the following: Two slices of lemon,

some capers and a finely minced sardellen. Replace meat in sauce till thoroughly heated through again. Serve very hot.

*Polish Fish (in beer).* Get 2½ pounds of fresh fish. Wash, drain and rub ½ tablespoon salt over all. Cover and let stand twenty minutes. Place in saucepan; add 1 pint of beer, 1 sliced onion, ½ bay leaf, 4 whole peppers, 1 lemon cut into thin slices. Place over fire, and simmer slowly till done (allowing about ten minutes to the pound). When done, place fish on a platter; keep warm. Melt 1 tablespoon butter, add 1 tablespoon flour, mix, add to sauce, stir, add ½ tablespoon sugar, boil 5 minutes, then strain and serve over the fish. Serve with boiled noodles.

NOTE: The Bueckling in the Sunday night supper menu is a slightly salt fish, which can be used as an hors d'œuvre, or cut up in fine pieces and mixed with the scrambled eggs. Mettwurst is German sausage. Mainzer Handkaese is a small, highly flavored German cheese which is served with caraway seeds. The recipe for Apfelstrudel is given by courtesy of Luchow's.





Dear Mother—

Two weeks from today and I'll be home. As a senior! You'd better practise being respectful. The salad forks and butter spreaders came last night and was I tickled! You're a darling. Thanks very, very much.

Just as soon as I get home I'm going to drag out every piece of my William and Mary silver and count 'em over, like the proverbial miser with his treasure. Haven't I now eight of teaspoons, forks, knives, salad forks and butter spreaders? I think I've kept track of all my children.

Ann and Barb were in my room when your birthday gift arrived. Barb was

so bowled over that she's going to choose the William and Mary pattern, too. I told her to write for the portfolio—"The Modern Way to Choose Your Silver"—same as the one you got for me.

Ann, you know, has already selected "American Directoire" and has received four or five sketches of her initials from Rogers, Lunt & Bowlen, specially designed for the engraving of her pattern. It seems they to this without charge—and the designs are marvelous. Ann says they're just the nicest sort of people to do business with. I'm going to write them as soon as I get home.

Can't wait to see you all. Thank Daddy for the check. Much, much love

Alice

IT HAS long been a pleasant custom for a mother to build for her growing daughter a service of solid silver tableware, a few pieces at a time—as gifts on birthdays and at Christmas. And each year, as the set increases in size, the additional pieces cause added pleasure and enthusiasm.

Rogers, Lunt & Bowlen have always realized a very definite responsibility in the building of these sterling services. First, they know that the designs must be worthy, that they must be based on sound decorative art, so that they will always be in perfect taste—always beautiful.

Then, the silver must be of ample weight and the craftsmanship worthy of a cherished heirloom. And, very important, the pattern must be carried in stock year after year, so that even when "she" has a home of her own, she can still continue to add to her service and some day, perhaps... the Tea Set, Candle Sticks, Goblets, Center-piece, etc.

You will find TREASURE Solid Silver measuring up to all these requirements, and more. The designs are of exquisite beauty, and though the styles are of wide variety, each one is in excellent taste. You may see them at your jeweler's.

Write for a copy of "The Modern Way to Choose Your Silver". You will find this booklet most helpful. Please address Department B-11.



Granado—Early American Style, Engraved—  
Mary II—Coronet—American Directoire

William & Mary Style  
Sterling

Treasure  
TRADE MARK

ROGERS, LUNT & BOWLEN • Silversmiths • GREENFIELD, MASS.



Mrs. Frederic March — stage and screen favorite as well as successful home-maker. With discriminating taste she has created throughout her Beverly Hills home an atmosphere of unusual interest.



"SO EASY  
NOW TO KEEP  
MY FLOORS AND  
FURNITURE  
BEAUTIFUL,"

*says Mrs. Frederic March*

• The vivid personality of this fascinating actress, Florence Eldridge — wife of Frederic March — is reflected in her California home. Mrs. March has discovered an important beauty secret that enhances the loveliness of her fine furniture and floors. She insists that only genuine Johnson's Wax be used to preserve the beauty of her choicest things. Her valuable antique furniture, her lovely floors glow with a satin like lustre. Mrs. March says, "Aside from the greater beauty that Johnson's Wax imparts to wood and linoleum, it actually saves the surface from disfiguring marks and makes the business of housekeeping ever so much easier."

• Try this economical, labor-saving method in your own home. Johnson's Wax (paste or liquid) is for sale at grocery, hardware, paint, drug and department stores. You can rent the Johnson's Electric Polisher from your dealer at small cost.

Century of Progress Visitors! See Johnson Exhibits (Hall of Science and Home Planning Hall)



Gold satin hangs at doors and windows in Mrs. March's living room. (Note the wax-polished floor.)

**JOHNSON'S WAX**

Send coupon • S. C. Johnson & Son, Inc., Dept. HG6, Racine, Wis.  
Enclosed is 10c for trial size Johnson's Wax and very interesting booklet.

## Better screens and Venetian blinds

(CONTINUED FROM PAGE 51)

their Venetian blinds which eliminates the troublesome wall cleat or hook that has been used for many years. This patented gadget enables the operator of the blind to release or lock it at any point desired within the window area, instantly, instead of winding the cord around the wall hook. A further improvement is in the fastening of the cord to the bottom swing board of the blind so that it raises and lowers with it. This eliminates the accumulation of the cord at the bottom of the window. The products of this organization are equipped with ball-bearing rollers which greatly facilitate their operation.

The Watson Manufacturing Company makes roll screens, metal and wood frame screens, screen doors and Venetian blinds. Their metal frames are unusually light owing to the one-piece tubular form of construction. A patented method of holding the wire cloth tightly in the wooden frames by means of flexible strips, eliminates any sagging or ordinary breaking of the wire. This company also supplies screen units for porches, elaborately or simply designed and fitting into any type of architecture. A roll screen made by this firm is a complete unit, made to fit any window, shipped assembled completely, and finished ready to set in place. All the screens they make have an identification number stamped on them and the corresponding number supplied with each is attached to the door or window opening. This assures the return of each screen to its proper opening, a feature of decided advantage when screens are stored for the winter. An accessory to their Venetian blinds are side guides especially designed for use where special protection is required to prevent the blind from swinging

ful in climates where there are frequent dark days, since it permits the upper part of the window to be entirely uncovered and all the light to be thrown to the ceiling and redistributed from the upper part of the window while the lower part is covered.

The New York Wire Cloth Company makes an inexpensive, heavily zinc-coated, screen of drawn steel wire treated with a flexible lacquer to prevent discoloration and at the same time preserve the life of the screen. Other products include a pure copper screen which has a resiliency and durability in weather exposure characteristic of bronze. Their bronze mesh, which is made of hard drawn wire, has a springiness that prevents denting. One of their newest and most durable screen cloths is aluminum. This company builds its screen cloth with a selvage of extra heavy strands. This reinforcement prevents the cloth from tearing easily at nailing point.

### SPECIAL SIZES

Flexibility of design is a feature of products of the Burlington Venetian Blind Company. Where windows have semi-circular or elliptical tops, this company installs a blind as high up in the window as the sides are parallel and provides the arch above the blind with slats set horizontally in a frame or in a fan shape on radial lines. They meet every demand in color and finish required to match or contrast with interiors. Their blinds are finished natural wood varnished, stained and varnished, painted, enameled or lacquered.

The Venetian blinds of the Columbia Mills, Inc. provide control of light without loss of ventilation, for rooms equipped with any type of window. Narrow horizontal slats in a wide range of colorings are made of white cedar and will not warp out of shape even after years of continuous usage. Exclusive features perfected by the firm prevent the slats from being jarred out of position by wind or vibration. Like a number of companies manufacturing these blinds, this firm offers ten years of trouble-free service.

Rolling Screens, Inc. have available a rolling window screen, the small enamelled casing of which fits into the window trim almost out of sight and appears to be an integral part of the trim itself. It is operated with flexible high carbon tapes balanced for smooth operation and heavy duty. Each screen is made specifically for the window for which it is to be used.

The Casement Hardware Company, the Detroit Steel Products Company and The Crittall Casement Window Company have developed a complete metal window frame combined with a screen, fitted, hinged, assembled and painted to harmonize with any home decoration color scheme. In these complete window units, casements may be opened and closed and securely locked on the inside of the screen. Screens for these metal window frames lie flat against the casement and are held securely by hardware brackets at the bottom and by clips near the top of the window. Locked handles or ad-


(Continued on page 64)

### A NEW HALF-SCREEN

The Rolscreen Company, as the name indicates, has developed two outstanding roll screens of full and half length types. The latter, the newest innovation in the modern screening field, costs half as much as the full length screen and fits on the outside of the window, while the former is installed on the inside. An ingenious spring-head roller in a compact casing controls the screen automatically at the touch of a finger. The screens are thoroughly insect-tight, with their mesh fastened securely at the top and bottom of the casement and snugly locked into close-fitting guides at the sides.

Any window, no matter what its size or shape can be perfectly fitted with Venetian blinds made by the Western Venetian Blind Company. These popular, colorful devices are operated on a worm gear principle with a positive locking device. The slats cannot shift their position. The wood for the slats has been kiln-dried to prevent warping and control cords, an eighth of an inch in diameter, are glazed to prevent wear and assure long life. The rollers over which all lifting cords pass are of the steel ball-bearing type, except where climatic conditions make the use of fiber desirable. One of the newest developments in their blinds is the "U" type which is controlled from the bottom instead of being lowered from the top. It is especially use-





IT IS doubtful whether the standard which Cadillac has set for itself has ever been quite so far removed from the contemporary as it is today. . . . For this, there is logical explanation. Cadillac, with the aid and the inspiration of General Motors, has used the past three years to make the very greatest advancements in its history. Centering around the origination and perfection of the 16-cylinder V-type motor, this progress has embraced every car in the Cadillac family—and has affected every phase of chassis and body. At the normal pace of advancement, we could not logically have expected today's Cadillacs before 1935. . . . The public has been quick to sense this, and Cadillac's share of the fine-car response has gone progressively upward, with scarcely a pause. . . . Such, of course, might be expected—for people who choose from Cadillac's field are people of discrimination, and buy their cars for genuine merit and basic evaluation. . . . Your dealer will gladly acquaint you with the three new Cadillacs—the new V-8, the new V-12, and the magnificent V-16—the last now limited in production to 400 cars for 1933.

*Cadillac list prices begin at \$2695, f. o. b. Detroit. Thirty-two Fisher and Fleetwood body types. Convenient G. M. A. C. terms may be utilized.*



CADILLAC  
GENERAL MOTORS VALUE



# *Ashes of Roses*



## for rooms that do not have to raise their voices

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# *Alexander Smith*

WIDE SEAMLESS CARPET

C L A R I D G E



D E E P D A L E



## Meet the Mullein, a weed that makes good

(CONTINUED FROM PAGE 58)

the analogy to light, for it is yellow, a yellow of a peculiarly radiant quality. The first time I ever saw Mulleins used in a garden was in England more than twenty years ago, in a little lane with sloping sides that connected two sections of a large garden. *Verbascum olympicum* with its enormous candelabras was planted thickly along the sloping sides of the lane and though the day was overcast and dusk approaching the tens of thousands of little yellow blossoms gave a very fair counterfeit of a gala illumination.

### GARDEN VALUES

Mulleins are valuable in the garden not only because of their height and their color (which seems to blend with all other colors happily), but because they have a very long period of blossoming during summer, and because even when the blossoming period is past the tall gray stalks possess a comely dignity that makes us let them stand. The plants, if allowed to mature their seed self-sow freely so that there are always plenty of gray velvet rosettes to be taken up in the spring and transplanted to situations where we would have them. These plants are eminently fit for border use, for planting in bays in the shrubbery, for groups in the wild garden, and one or two are even suitable for the rock garden. For the best effect they should always be planted in groups and they are so easy to grow from seed that any one who can achieve Zinnias and Marigolds and Hollyhocks may have Mulleins. They have also the good quality of being resistant, standing up manfully beneath our hottest suns.

When we come to consider the kinds I must begin with my first love—*Verbascum olympicum*, the Olympic Mullein, which I still think the handsomest and most valuable of all the kinds I have grown. In my experience it is not a biennial but a triennial, for it takes three years from seed before it matures its immense flowering stalk. This sounds a lengthy business, but after the first wait which does require patience, there will always be plenty of seedlings for use where they are required. It is a noble and stately plant, quite architectural in the ordered arrangement of its tiers of long rough leaves that clasp and hide the stem for half its length and then give way before the aspiration of the blossoming column some thirty or forty inches long, interrupted at more or less regular intervals by the flowering branches that give it its candelabra look. The main flower stem and its branches though set thickly with buds, do not give a crowded or disordered appearance, for the flowers do not open all at once but twinkle forth a few at a time over a period of three months or more. Think of the short and hurried blossoming of Foxgloves and Canterbury Bells, and the care which we must take to keep them in our midst, and then of this generous, splendid plant, defying drought, blossoming for months and perpetuating itself by its seedlings in our part. I have seen its seedlings in some queer places, but never did they seem out of place in a flight of broad stone steps, where

they grew shorter than common because of lack of nourishment; once in a high dry wall where they reached toward heaven in a most gracious gesture; many times at a border edge where they should have appeared amiss but did not. I cannot pass on to the other kinds before I have recommended *Verbascum olympicum* as a cure for commonplaceness in any garden, as an effective house decoration, and mentioned its curious pleasant fragrance.

*V. phlomoides* also has great claims to distinction. It is handsome from top to toe, from its great woolly rosette up its leafy stem to the tip of its long gold candlestick. The stalk has a few branches and the flowers are the color of Evening Primroses, five-petaled and about two inches across. Its defect is that these flowers remain open only while the sun shines upon them, though even in cloudy weather the six or seven foot stalk seems a gray staff and has real decorative value.

*V. pannosum* (*V. longifolia*) is the giant of the family so far as height is concerned, reaching eight feet on occasion and in congenial surroundings. The very large and long leaves are silvery, the flower spike somewhat branched and well clothed with sulphur-yellow flowers. It comes from Macedonia.

### MULLEIN COMPANIONS

*Verbascum chaixii* is listed as a perennial but with me has not proved long-lived. It was one of Miss Jekyll's favored plants and she suggests placing it next to *Thalictrum flavum*. The tone of the Mullein's yellow is considerably deeper than that of the Meadow Rue and its dignified carriage complements well the spready, small-leaved habit of the latter. A few pale Delphiniums add to the attractiveness of this grouping. *V. chaixii* is not as tall as many Mulleins but can usually be counted upon to reach a height of five feet. There is a white-flowered form, but I have not seen it. The white-flowered Mullein with which I am most familiar is the hybrid Miss Willmott. This, as I have proved many times, comes true from seed, which seems not to be the case with the other hybrids. It is a valuable plant, growing five feet or more in height, with woolly foliage and a long spike of creamy flowers produced over a long period at midsummer. A delightful grouping for midsummer enjoyment is composed of generous clumps of the purple Loosestrife, many stalks of Miss Willmott's Mullein and in front of them a mass of the white Mullein Pink (*Agrostemma coronaria alba*) and some clumps of the shock-headed yellow Knapped, *Centaurea macrocephala*. This planting keeps its beauty for several weeks and even after the flowering is past the texture and tones of the foliage and the sustained color form of the taller plants make a continued pleasure.

Another white-flowered Mullein worth growing is *V. nigrum*. This is less tall and imposing than any of its cousins but an admirable border plant nevertheless, three feet tall, with smooth leaves and an

(Continued on page 62)



# France

This land of personality invites you to partake of her daily life... a life of cultured happiness, a life where the joys of today are enviously mingled with the romantic memories of yesterday. Versailles with the fountains playing... twilight in the Bois... moonlight over Sacre-Coeur... Longchamps for that June classic, the Grand Prix. Deauville, Biarritz, Dinard, La Baule, Vichy, Le Touquet decked with gay casinos... tennis courts... golf courses and polo fields make a chic spectacle. The Riviera, jeweled with red roofed avenues and sparkling beaches... Corsica just beyond the horizon, set against a background of palms and sheltering hills. Villages nestling in the Pyrenees like colorful toy towns... the Alps of Savoy, rising to the majestic snow-crowned summit of Mont Blanc. Follow the Rhône through Provence... the land of the Tronbadours... lordly Avignon, past the Palace of the Popes and on to the Camargue country. Alsace-Lorraine where the old provincial costumes may still be seen along the great wooded humps of the Vosges. The tower-ridden valleys of the Loire make romance and medieval fable live again. The famous "cures" of Luchon, Chatel Guyon, Brides, Aix, Evian and Vittel make getting well and keeping young a pleasure. The finest and fastest trains with tariffs of less than two cents a mile... hotels, villas and pensions suited to every purse... live gloriously for a few weeks and store away memories that live a life-time... acquire the culture that distinguishes a person well-traveled. Your travel agency will gladly plan an itinerary.

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WARREN TELECHRON COMPANY, ASHLAND, MASS.

## Meet the Mullein, a weed that makes good

(CONTINUED FROM PAGE 61)

unbranched spike of white flowers enhanced by purple centers. It is superior to its yellow form and comes into bloom early in July.

In a short article one cannot cover the subject of Mulleins with satisfactory adequacy, but before closing there is one more that must be mentioned. This is *V. phoeniceum* which, instead of following the yellow tradition of its family, gives us round flowers of rose, pink, salmon, mauve and purple, as well as white. The plants rarely exceed two feet in height, are bushy and freely branched, a fine subject for the foreground of borders or for the rock garden where height is desired. This Mullein is listed as a perennial but again its behavior in this part of the world does not always bear out this contention. Its flat self-sown rosettes are among the pleasant finds of spring.

however. Once give it encouragement and it will not afterwards fail you.

The seed of Mulleins, despite their towering size, is very small and one must have a care in sowing to sow thinly and afterwards to thin out the seedlings to several inches apart, discarding or transplanting the thinnings. The seed bed should be in a warm, sunny situation, the soil well drained. They may be sown now and blossoming plants (save of *V. olympicum*) secured for next year's enjoyment. In gardens where a number of kinds are grown the seedlings seldom come true for the different species cross readily, but this only adds to the interest.

I shall be glad to direct any one who is interested and who will send me a stamped and addressed envelope to sources where seeds of plants of Mulleins may be found.

## Back to log cabin days

(CONTINUED FROM PAGE 37)

other log will project.

There are a number of different methods in use for closing the cracks between the logs. In primitive days moss was used in the North and clay in the South for accomplishing the result. In Alaska and Siberia moss is still giving satisfaction. The modern prototypes for moss and clay are, on the one hand oakum, and, on the other, lime mortar, cement or some plastic material of which there are a number of patented kinds. At times, also, poles or quarter-rounds are nailed in between the logs. When a caulking material such as moss or oakum is employed, the cracks between the logs must be made very narrow, because the material would not otherwise stay in place, but with clay or the cements as a filler, the openings are sometimes four or five inches apart and the logs not even trued by hewing. Naturally this is a cheaper method of building, but if employed mortar should be applied inside and out, on metal lath sprang on a paraboli to give elasticity and so prevent the cracking of the coating. The use of oakum is more likely to give satisfaction in the long run. The logs should be accurately hewed top and bottom, or better still "sized" in a sawmill. Strips of oakum are laid between the logs before spiking, as the walls go up, and afterwards additional oakum is driven in from both sides.

One other point from the construction standpoint: if your cabin is to be used in winter do not have the living room open to the rafters. In this case the living room should be ceiled overhead. Exposed log joists make an effective support for the overhead floor.

The upkeep cost of log cabins is trifling as compared to frame houses, for example. So long as the roof is maintained in good condition there is very little else to be done. Frame houses require painting at frequent intervals to guard against deterioration, but the outside walls of a log cabin which has been creosoted will go for years without attention. When you want to freshen up its appearance,

a single coat of stain will do the trick. If the doors and frames for both windows and doors are made of white pine they also may be stained and then the only parts requiring paint are the window rails and muntins. Of late, architects are calling for stain also on these minor parts, so that in many cabins no paint at all is used.

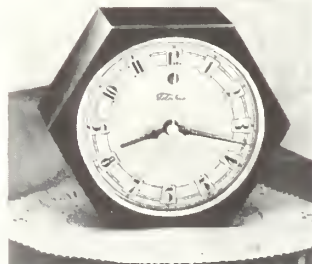
Modern log cabins have stone fireplaces, often fitted with heatilators to supply additional heat, galvanized window and door screens, bath room and kitchen plumbing and even electric lights. If electricity is used, the lighting fixtures may be made appropriate and not too conspicuous by the employment of rustic fixtures, though, before these are purchased, the local inspector should be consulted to ascertain if the particular type satisfies the requirements of the fire underwriters. The wiring may also be made inconspicuous by judicious use of cable conduit and wiremould.

If the cabin is intended for occasional use only, it is particularly essential to have a simple and well designed plumbing system. All supply pipes should pitch to a point where the water is certain to run out when the drainage plug is removed. Wash-down toilets are preferable to more elaborate types on account of their ease of drainage with a sponge. No trap should be concealed below the floor. For practical purposes, a simple line of four-inch cast iron pipe from outlet to stack above the roof is the best, with no back trapping or other frivolities. A hose faucet should be placed at the bottom of the hot-water boiler, so that when it becomes necessary to drain it, a piece of hose long enough to reach out of doors can be attached.

Comfortable log cabins can be built in these days of low prices in small sizes as cheaply as \$2,000, and larger cabins with four or five bed rooms for from \$3,000 to \$5,000. Such cabins have open fireplaces and possibly furnaces, fitted bath rooms, hot-water boilers and kitchen sinks, electric lights, and in fact all the essentials of modern life.



Left — Newberry. Mahogany or maple case. 6 $\frac{1}{2}$ " high. \$4.95.



Right — Daphne. Molded case. Choice of five colors. 3 $\frac{5}{8}$ " high. \$3.95.

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## Productive gardens for the unemployed

(CONTINUED FROM PAGE 53)

agriculture except the building of agricultural implements. They were not hungry because relief plans had been providing them with the bare necessities. But, for the most part, they had no jobs. They wanted to work.

The Company found the land. Not its own, for it had none suitable, but borrowed from the forest preserve districts which had fields to spare, or from owners of vacant acres who had no use for them, or from estates, or from subdivision speculators. Land around a big city is not difficult to secure. It must be reasonably near transportation and it must be chemically suitable for farming. The Company's managerial staff included soil experts who rejected or accepted land offered for the project, and the Department of Agriculture stood ready to help. Motor trucks and busses were organized to transport men to the gardens from the street-car lines. The city and county authorities gave free use of the streets without a transportation license, and also water where pipes were available. The manufacturing staff in the factories provided supervision.

### AT WORK

For days in April a fleet of tractors and plows purred through a thousand acres in and around the city. The forge shop made hoes. Engineers laid out the plowed and harrowed lands in gardens fifty by one hundred and fifty feet in area. Tool sheds were built. A baseball diamond was provided and barbecue fireplaces built, since even the unemployed cannot live happily by bread alone. The men bought seeds at wholesale prices from the Company.

A man with whom I talked in his garden one day told me that he was glad to pay for his seeds. True, those the Company bought were cheaper and better than those the men could find for themselves; but, more than that, the men wanted to bear a share of the cost themselves—even though, where cash was lacking, the charge might have to be debited against those hoped-for future wages. The only worthwhile venture of this kind is cooperative, free from the atmosphere of the hand-out, one that builds character and does not devitalize.

The cost of it all to the Company? Nothing—that is to say, the money spent for plowing and transportation and tools was less than the expected budgetary allowance for vegetables under the established loan and relief plans. To set this matter in its proper light, let me suggest that the Company provided the idea, supervised its functioning, and advanced the capital (these being the functions of the employer in industry), and the men did the rest.

They turned out in legions as soon as the land was ready—five thousand of them in Chicago and other thousands in other cities. They clamored for tools and seeds, they stormed into the bare gardens, they overwhelmed the instructors with questions. One man dug a hole eighteen inches deep and thrust into it all his Radish seeds. Another crossed his rows in an elaborate near figure eight. Another weather sowed them broadcast because the patriarchs did that with

grain in Biblical days. Perhaps not one man in ten had ever worked the land before—but at the end of the summer all reaped crops.

The factory superintendent has given prizes for the best gardens, the winners of which are usually among the older men. As a group, so they told me, the gray iron foundry made the best gardens. Joe, who put up the most molds, grew the best Tomatoes. I went to Joe's patch.

"Aw hell," he said, "what's the use? You can buy Tomatoes at the corner for thirty cents a bushel—if you've got the thirty cents. I've got eighty jars of the damn things in my basement. I guess they're good to eat."

A little way beyond Joe's garden a man was bending over his Beans. They were dry and yellow and, in my ignorance, I asked him what had gone wrong with them. "Say," drawled this lathe operator of other days, "I guess you don't know about gardens. You pick the green ones and let the yellow ones dry on the vines for threshing. We call them String Beans and Beans. That's my mother-in-law over there. She helps me, she picks the dried ones. Them's Beans."

In another garden a young girl was working alone, also picking Beans, cramming them into a paper bag. They let her off from school, she said, because Daddy was sick and Mummy needed the vegetables to cook. A Negro showed me his Cucumbers, for which he had bought the seeds himself because, Boss, the Company said Cucumbers wouldn't grow here, "but Ah showed 'em, Boss. Ah showed 'em, an' the old 'oman, she sho's got a powerful lot ob pickles in de cellah."

### THE RESULT

There is no exact way of telling how much food the five thousand Chicago gardens produced. They are in existence for men who need food, not for statistical purposes. One man claimed to have produced enough for his family with a lot left over to sell—"and I sure can use the money." A certain garden is known to have given a hundred and eighty bushels of Beans. Many men told of a hundred or more jars already put up for the winter. Truck-loads of greens have been given away in the poorest wards of the city. Hungry neighbors have been supplied. Whenever a call is sent out for gifts of produce for a gardener whose patch has failed, he is swamped with offerings. Some few tons of Tomatoes were traded to a cannery for tinned meat; but for the most part the surplus will be consumed. A farm expert has estimated that the sale value of all the produce, even at the existing low market prices, was at least one hundred and fifty thousand dollars.

Looking to the future, there are admittedly phases in this plan for gardens which can be improved upon. In the first place the scheme was conceived too late, long after the season for desirable fall plowing was over. The gardeners themselves were too unskilled to make the most out of the soil. Shop foremen trained to production could not immediately change themselves into horticulturists. The

(Continued on page 64)



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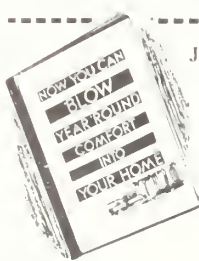
"WE had never really stopped to think that the walls of our house were *hollow*, nor that heat—and cold, and even drafts—passed through them as easily as water passes through a sieve.

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## Productive gardens for the unemployed

(CONTINUED FROM PAGE 63)

General lack of experience required often that two roots be tended to secure a harvest of one. The gardens were too large, compelling men to give more time to their patches than should have been required, and creating potential although not actual waste.

Yet a plan is not basically unsound which, as I saw one Sunday, calls two thousand men, women and children out from the city to but one of the garden areas. They came to tend their crops and play their games. Back yonder in the sweltering streets men were suffering because they had to stand in line to get their children bread. Here beyond the silent rampart of Chicago's factories, was work for all the family planting, cultivating, weeding, reaping, replanting, weeding, reaping again.

Some people, too much imbued with the acute nearness of workaday affairs, argue that the Company's garden venture is applicable only in an emergency such as this depression. They say that when wage-earners are prosperous they will not take the trouble to work at food production from the land. Forgetting that times and customs change, such critics claim that a worker's family will prefer to spend wages for food rather than make effort to produce it. Perhaps that would be true if one should conceive that the conjoined forces of workers and employers are incapable of improving life in the future as they have improved conditions in the past. It will be an engaging if industry

accepts the shorter week and finds way to add to it a plan for workmen gardens. If that transpires, men will be able to work on the land for food as well as at their jobs for wage. While they are in the factories, the women and children can go out to tend the fields. For the cost of carfare families will be able to exchange city streets for sunshine and clear air. They will have some place to go that is their own, something to accomplish together that is productive. On Sunday the hundreds can come to their gardens to contemplate not highway signboards but the visible progress of their living work. Family life will be more surely reestablished if it has roots in the country as well as in tenement dusk. And on the sixth day, when the garden is ready for cultivating or for other heavy work, the father will be earning food as well as wages. Give the worker one more day and, in his person, agriculture, and industry will be united.

Of course gardens on a permanent basis will entail additional charges, such as for ground rent and taxes. But these added costs cannot be more than those professional horticulturists have to meet who sell the food wage-earners buy in cans. As the worker-gardener gains experience, the quality of his produce rises and its cost diminishes. Perhaps he cannot hope to equal the cost of large scale producers, but he will earn those other immaterial benefits that the unemployed gardeners are this year claiming for themselves.

## Better screens and Venetian blinds

(CONTINUED FROM PAGE 60)

control the opening through the screen, control the opening or locking of the casements. The simplicity of design gives ease of operation.

For years, the Orange Screen Company, manufacturers of a wide variety of screens, have sought to build one stressing visibility and ease of installation. Recently they placed on the market a frame 5/8 inch thick of aluminum covered with aluminum wire cloth, which withstands all kinds of weather and salt air, and may be left on all the year 'round.

For over thirty years, The Gilbert and Bennett Manufacturing Company have specialized in making firmly woven screen cloths unexcelled for durability and which require no painting. Due to a non-chip and non-peel metallic coating, a secret process exclusive with this company, their wire mesh is an exceptional rust-resister. The wire cloth is finished at the selvage by two copper wires which make it last longer. After a short exposure, this screening turns an "invisible" gray which offers no obstruction to vision.

The Burrowes Corporation makes a line of screens for windows and doors of selected material and with the strongest known corner construction. Recently this firm has brought out a new screen for windows which slides up and down on runs held by springs and may be placed in any position at the top or bottom of the window. A patent device which is nothing more than a bronze screw bolt threaded in a

nut embedded in the frame is the most distinguishing feature of this screen and serves to adjust it to windows that are wider at the top than at the bottom or to a sill that is not level.

The blinds of the Warren Shade Company are of the pulley type and easily operated since they are constructed with ball-bearings. Where it is desirable to keep blinds from swinging in the window in wintry weather, side guides or hold-down brackets are supplied by this company. A complete department is maintained by these people for washing, retaping, supplying new cords, refinishing the slats or even changing the color of one's blinds.

Recently, Morse, Driscoll, Inc. placed on the market an interesting type of window shade having much the appearance of a Venetian slat blind. This new shade is adjustable at both the top and the bottom of the window and is so flexible in operation that it can easily be applied without interfering with glass curtains or overdraperies. It is made of a special kind of washable shade cloth and is accordion pleated. Through these pleats run narrow strips of tape like those on blinds. These tapes are available in six different colors. When raised completely, the accordion pleats fold together and occupy very narrow space. A simple side bracket allows them to be kept at any desired height or lowered for privacy. As with a Venetian blind, light and air may be admitted to the room by a pull of the cord.



## Flower rooms for the fastidious gardener

(CONTINUED FROM PAGE 48)

The floor is covered with heavy linoleum in black and white squares.

A flower room should be as practical as a pantry, and easily cleaned. Plenty of elbow room is essential. A compromise had to be made, at Glenalla, between this desirable simplicity and the necessity for sharing the flower room with other activities. It is next the dining room of a country cottage, which overflows with weekend guests of all ages. Therefore, the flowers are arranged early in the morning, that an old pine stretcher table may be set, as an auxiliary on which to serve lunch and other meals.

The French doors opening into the little garden with a wall fountain, give access to a cool shady spot where deep pails may stand, full of flowers to be refreshed over night. A sturdy table stands here on which to arrange the jars of tall flowers. Potted plants that need a good soaking may be plunged in the pool of the fountain.

For gathering flowers, a very useful substitute for a basket is a small wicker wheelbarrow, light enough to lift up and down garden steps and which can be trundled, filled with its gay freight, right into the flower room.

Among faithful friends on the flower room shelves are black pottery bowls from New Mexico—most becoming to Marigolds; the old ivory Doulton jar for French Anemones; Steigel glasses to fill with Daffodils and a crude crystal jar, which, filled with mauve Iris was captured from a florist's window on a Spring morning long ago, has been a source of joy through all the succeeding Iris seasons.

A very few of us have unlimited space to store our flower containers, so it is a good idea to resist the lure of a vase or jar just because it is beautiful. In these times of careful economies it is necessary to be very firm with yourself and only buy something that you know will be the right color, size and shape for a particular flower and place. To study the types and sizes of

containers used in flower arrangement at the Shows is a liberal education.

Beverly Nichols tells us, in his charming book *Docen The Garden Path*, "If you want to have flowers looking their best, you *must* have an adequate assortment of receptacles for them. Most women have a shelf or two containing a meager assortment of tall and short glass vases, one or two bowls and a selection of miscellaneous horrors whose only conceivable merit is that they hold water." He also disapproves of "wire cages which fit nothing and hateful glass blocks with holes in them." Soft lead strips, about two by ten inches, are convenient to bend about the base of the stems of even tall bouquets. They are best used in opaque china, but may often be hidden by a few leaves when arranged in glass.

Though there are many delightful flower rooms I might describe, space limits me to one, the flower arranging room directly off the garden in the residence of Mrs. Charles Wheeler, at Bryn Mawr Penn.

It is completely equipped. Ample shelves accommodate a collection of vases and flower holders, including lovely Ming pottery, and interesting glass and china vases—many of them in gay colors. Cupboards hold the larger vessels. A locker holds the more massive garden tools and drawers for smaller garden implements, hooks for holding shears, brushes and so forth.

Another good feature of this small interior is the sink, which has been made unusually deep so that the tallest of flowers can be laid into it and arranged. A trap door in the floor, leading to the cellar, is used for throwing all the waste material—stems, leaves, etc., which are picked up below.

The walls are finished a soft green—cupboards and door are oak. The shelves are painted jade green, edged in lacquer red.

Walker & Gillette, architects, and W. F. Hobart, decorator.

## Living edges to complete the rose garden

(CONTINUED FROM PAGE 45)

that pink varieties provide, while there may be occasional gardens where the brilliant red varieties such as Etna are effective. Often a few plants with red flowers can be sprinkled in to heighten the effect obtained by other colors. The Moss Verbenas with miniature flowers and filmy foliage are even more charming sometimes than the large flowered kinds, especially when the tiny Polyantha Roses Perle d'Or are used in back of them.

And then there is Mignonette. These modest plants do not vie with the Roses but the pleasing foliage, unassuming sombre flowers and sweet fragrance add something indescribably lovely to Rose gardens.

Important practical details in the handling of these plants are as follows:

Polyantha Roses: Plant 12" apart.  
Boxwood: Six to 8" plants will do to start with—planted 4" to 6" apart, but a far lovelier effect can, of course, be obtained with 12" bushy specimens planted close together.

*Daphne encorona*: Plant 12" to 18" apart.

Heather: Plant 12" apart.

Thyme, Santolina, Dianthus White Reserve, Dianthus Beatrix, *Viola cornuta*, *Veronica repens*, *Campanula carpatica*, *Nepeta mussini* are all perennials and can be planted about 12" apart in a straight row if the space is limited, but better in a double row of alternately placed plants.

Mignonette: Must be planted where it is to grow and several successive sowings are advisable for continuous flowers.

*Phlox braconii*, dwarf varieties, can be sown where they are to grow as they can be started in coldframes.

Lobelia, Agastum and the large flowered Verbenas: Buy plants each spring and plant about 12" apart.

Moss Verbenas and the fringed Fuchsias can be obtained from florists but if you haven't your own greenhouse your florist will usually grow them for you from the seed you provide.

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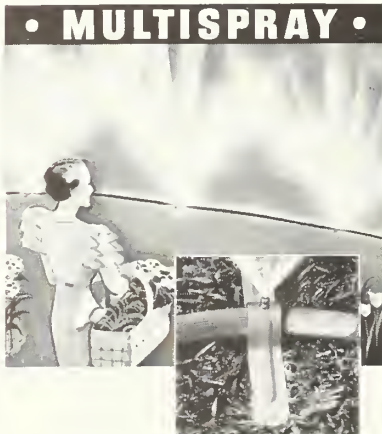
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## The garden scrapbook

**HOUSE PLANT PROPAGATION.** In recent years the use of electricity as a heating material for plant growth purposes has made great forward strides. The electric hotbed is now a well established and satisfactory fact, and the application of current to temperature control in miniature indoor greenhouses has found a definite place. Still a third use of electricity is in specially made enclosures for rooting various kinds of cuttings which need more or less heat supplied from below in order to encourage rapid root formation.

It is perfectly simple to make at home a successful electrically heated case for propagation by cuttings if you follow the lines of one which has been developed at the Brooklyn Botanic Gardens. This little case which can be kept anywhere in the house where there is good light from windows, is a sort of two-storied box which may be thus described:

The bottom section, of 7½" wood, measures about 20" x 15" x 8" high. In one side is set a hinged door containing a glass panel. This opens to allow the insertion of in a waterway pan to catch the drip from the soil mixture in the upper section of the box and to permit adjustment of the ordinary electric light bulb which, attached to wires entering through a hole in the back of the box, supplies the heat. The bulb itself is supported on a wire loop in the center of the compartment, protected from over-

head drip by a small sheet-metal shelf.

The upper section of the box consists of a wooden pan fitting closely on the lower section and containing about 3" of the coarse sand and peat-moss mixture in which the cuttings are set. The four sides of this pan are built up with glass for about 6", and the top is covered with a pane of glass which can be tightly closed or raised to permit desired ventilation.

Such a case uses very little electric current, of course, and can be connected with any standard socket. It is safe, simple and with a little experience on the part of the operator, produces excellent results.

**GLADIOLUS THIRPS.** From the New York State Agricultural Experiment Station at Geneva comes the welcome news that Dr. Gambrell, the entomologist, has developed successful control methods for the thrips which in recent years have made such severe inroads on Gladiolus plantings large and small.

In the tests made at the Station it was found that the thrips winter over on the bulbs and that under ordinary storage conditions there is considerable injury to the bulbs from the feeding of the adult thrips and the young that are produced during the winter. Treatment of the bulbs in storage seems to be the most promising method of control, says Dr. Gambrell. Bulbs from severely infested plants can be saved (Continued on page 67)



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## The garden scrapbook

(CONTINUED FROM PAGE 66)

for next year, provided they are treated  
 this fall or winter, it is said.

The methods of treatment recom-  
 mended by Dr. Gambrell include fumi-  
 gation of the bulbs with granular cal-  
 cium cyanide or with naphthalene flakes  
 and dipping the bulbs in a solution of  
 mercuric chloride, 1 ounce to 8 gallons  
 of water, for three hours. All three  
 methods are relatively inexpensive  
 and so far as could be determined  
 from the Station tests produced no  
 harmful effects on the bulbs or the  
 plants.

The mercuric chloride treatment has  
 the advantage of combining fungicidal  
 and insecticidal properties, as the solu-  
 tion is also beneficial in combating  
 scab and rot on the bulbs. The nap-  
 thalene treatment has the advantage  
 over the cyanide fumigation of greater  
 safety in handling and in the fact that  
 one application will kill all the insects  
 present at the time of treatment while  
 sufficient material will be left to kill  
 the young as they hatch.

**HOOKING UP THE VINE**. The problem  
 of attaching Climbing Roses and other  
 tall-growing plants or vines that can-  
 not fasten themselves to wood or  
 masonry walls is fully solved by the  
 lead hooks which can now be obtained  
 through any of the well stocked garden  
 supply stores.

Briefly described, this hook is made  
 of a lead strip which is easily bent by  
 the fingers, through one end of which

a nail is driven into an expansion  
 socket set in the masonry. For setting  
 the sockets in place a simple drill is  
 provided. The driving in of the nail  
 expands the socket and holds the whole  
 contrivance firmly in place. In the case  
 of application on a wood surface, the  
 socket is dispensed with and the nail  
 driven in in the ordinary manner.

**EXTRA LILY BLOOM**. An interesting  
 discovery that may bring a new phase  
 into Lily culture is reported to us by  
 Mr. J. J. Karins of the American Bulb  
 Company. The fact that it resulted  
 from a purely experimental trial for  
 which there was no precedent, in no  
 way detracts from its value; in fact,  
 many of the most important horticul-  
 tural practices developed from some-  
 body disregarding the rules and trying  
 something new.

About the middle of last June Mr.  
 Karins, while unpacking Regal Lily  
 bulbs, came across a small lot which  
 were not worth shipping back to the  
 storehouse. It seemed too bad to throw  
 them away, so he took them to his  
 home in New Jersey, planted them out-  
 doors, put stakes over them so that  
 they would not be disturbed when the  
 soil was cultivated, and by the second  
 week in August had buds ready to  
 bloom. This experience seems to in-  
 dicate possibilities in the way of  
 securing two blossoming seasons by  
 succession planting of Regal and, per-  
 haps, other species of Lily.

## Roots — Make or mar the beauty of the plant

Authorities all agree that genuine Ger-  
 man or Holland peat moss is the great-  
 est growing aid ever used, for this par-  
 ticular kind of peat moss endows the  
 soil—either sand, clay or loam—with  
 a most exceptional root-growth-promot-  
 ing ability. . . . roots spread out . . .  
 large numbers of fine hair-like feeder  
 roots develop. Root development is ex-  
 traordinarily rapid when peat moss is  
 used, assuring quicker and more de-  
 pendable recovery from the shock of  
 transplanting; more abundant and  
 deeper root systems for grasses, flow-  
 ers, seedlings, cuttings.

Even more important, this peat moss  
 enables a soil to hold moisture in the  
 right proportion. A scientist at a lead-  
 ing institute of plant research recently

said, "Genuine German peat moss is  
 remarkable for its capacity to hold  
 just the right volume of water—gather-  
 ing in what is necessary to dissolve  
 plant food and to sustain plant life, yet  
 permitting all excess water to drain  
 off. Peats of different botanical com-  
 position such as sedge, cane and reed  
 peats do not function like German moss  
 peat (peat moss). These type peats will  
 not render the same service. Plants  
 will not respond in the same manner  
 when they are used as a substitute."

Here is unbiased counsel from a  
 scientist who knows. So when you pur-  
 chase peat moss be sure you are get-  
 ting what you ask for. The word "Ger-  
 many" or "Holland" is stencilled on  
 every bale. Look for it when you buy.

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